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May 2019 Vol. 33 No. 07

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The renowned Arizona facility has gathrered an astonishing array of early electric instruments – some you know, several played by legends. All have had enormous impact.
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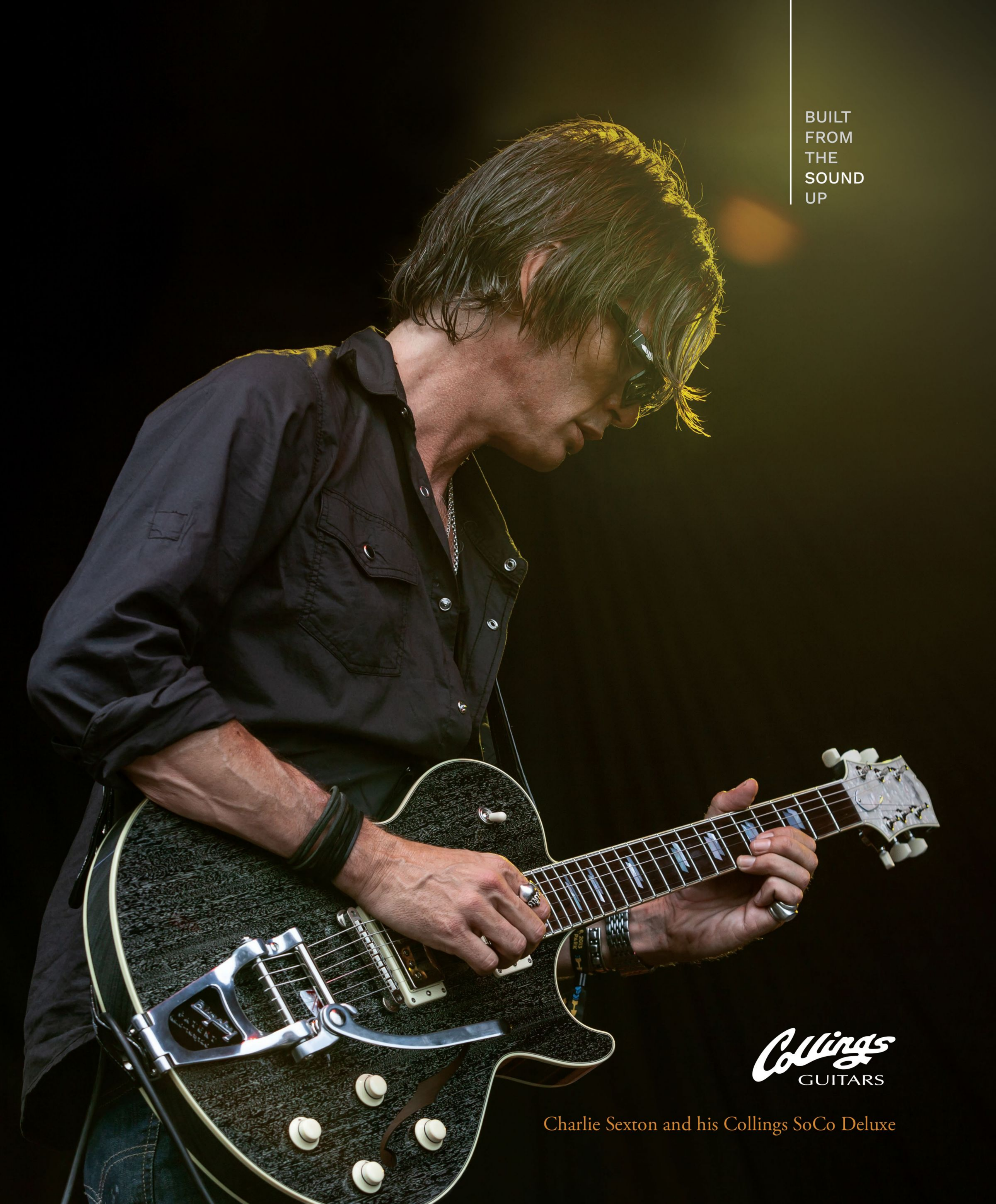
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GRETSCH GIDDY-UP

I love *Vintage Guitar* and really enjoyed the March installment of Peter Kohman's "Way Back Beat" column on Gretsch guitars ("More Tales of the Jet Age: Gretsch's '60s Supposed Solidbodies"). It seems, though, that he was kicking them for the solidbody (or *semi*-solidbody) of the Jet series. They really are a marvel of design – solid body with weight reduction. Why not? It's comfortable to play; even Gibson started doing it to the Les Paul.

Also, Peter referred to the Corvette as "bland." Boy, talk about pinning their ears back! As an owner of a '61 single-pickup Corvette, I'll suggest that though the early examples do resemble an old brown shoe, their sound is far from bland. And, mine has a great, flat neck, the best action of any of my guitars, and the HiLo'Tron is great for many musical styles – rock-and-roll, country, country-rock, Motown, chord picking a la Pink Floyd... When I put the boots to it with a nice amp, it rips.

Maybe the Jets didn't sell well because Gretsch was known for its hollowbodies, but then Fender didn't sell many Coronados, either. They also didn't sell many silverface Vibroluxes given the popularity of the Twin and Deluxe, but you can't tell me the Vibrolux isn't good just because it didn't sell well!

Mark Renfro
Gardena, California

MPLS MOULD

Thanks for the interview with Bob Mould (March '19). I was unaware he had a new album. Hüsker Dü and Sugar meant a whole lot to me back in the day; *Flip Your Wig* was the exact thing I was waiting for – it hit a sweet spot between that post-hardcore sound and power pop. Loud and catchy. Absolutely perfect.

In the late '80s, the Hüskers and the other two bands that came out of Minneapolis – the Replacements and Soul Asylum – all had a legitimate claim to being the best live band in the world. It was awfully nice to hear Bob's opinion of his SST labelmates, and I'm happy to hear he spoke highly of the Minutemen, who were their own thing entirely.

Also, it was refreshing to read an interview in *VG* without someone mentioning the blues or "blues-rock."

Dale Houston
Beachwood, Ohio

SILVER-TONED DETAIL

Dave Hunter's feature on the classic Silvertone 1448 Amp-in-Case (April '19) was fun, but despite noting the "stylishly curvaceous" body, he missed an awesome little fact.

Plenty of folks recognize the unique shape of the guitar and dig the slight inward curve along the lower bout. While it may be stylish, it's also functional; it accommodates the hinge at the bottom of the case.

I played a 1448 for years and loved all its quirks like tuning machines that went backward and slid perfectly under the open side of the amp chassis. Mine even had its original Silvertone-labeled tubes.

Thanks for the feature about one of *the* most nostalgia-inspiring rigs.

Christopher Cassels
Davis, California

Illustration: Sean Thorenson.

SEND LETTERS TO

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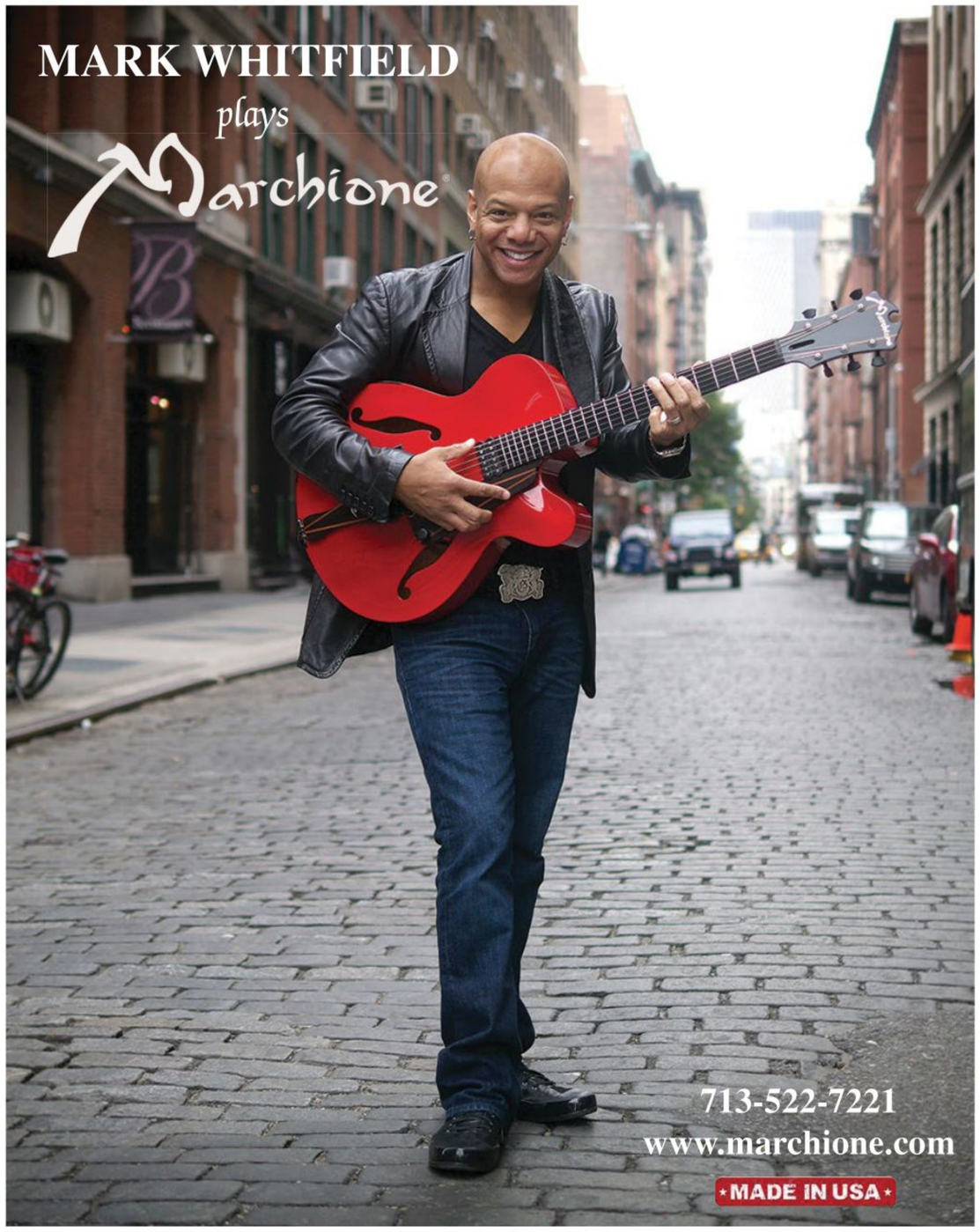

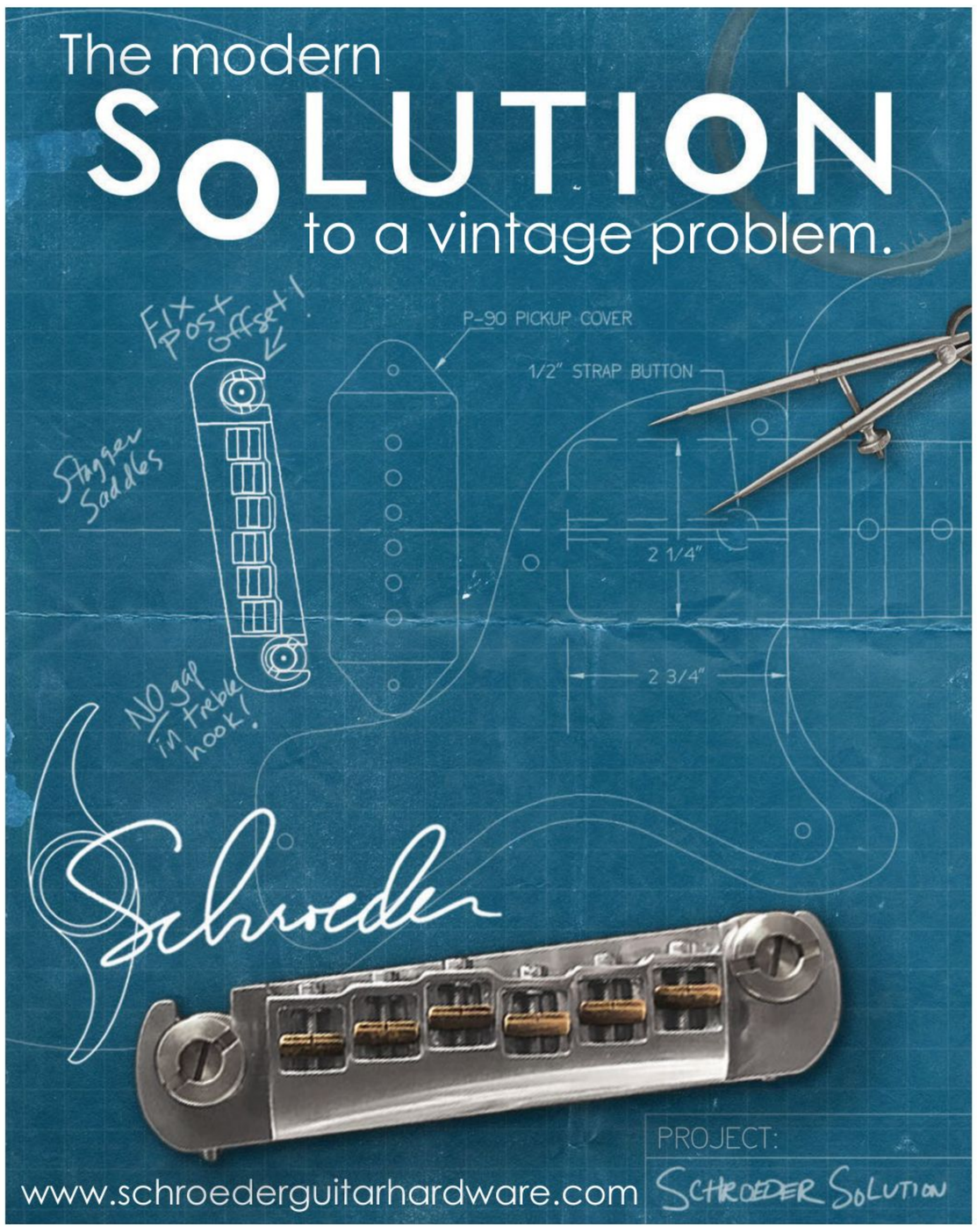

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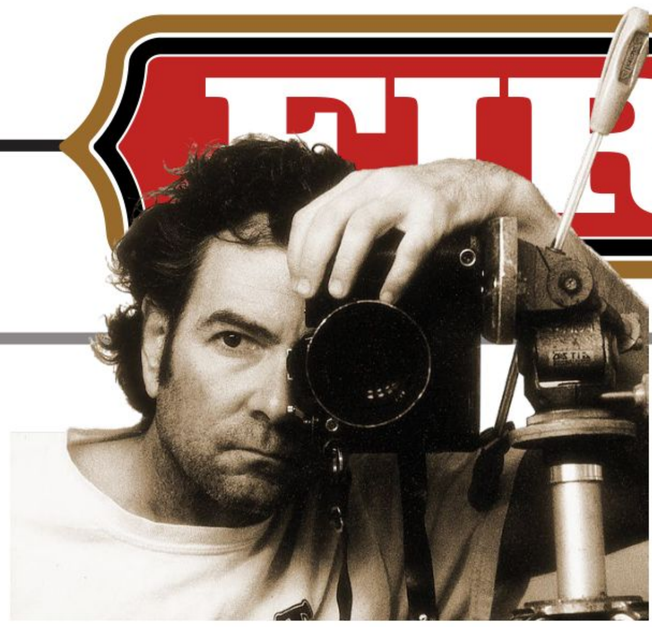


Neil Zlozower

ZLOZ GETS BIO DOC

Renowned rock photographer and longtime *VG* contributor Neil Zlozower is the subject of a new documentary titled *In Your Face: The Neil Zlozower Story.*

Produced, directed, filmed, and edited by the husband/wife team of Declan and Beate Maynes, the film presents the story of Zlozower's life and five-decade career with perspectives shared by his sister, son, ex-wife, girlfriends, fellow photo legends Barry Levine and Ross Halfin, music writer Steve Rosen, and several high-profile musicians. It can be viewed on Vimeo and Amazon.

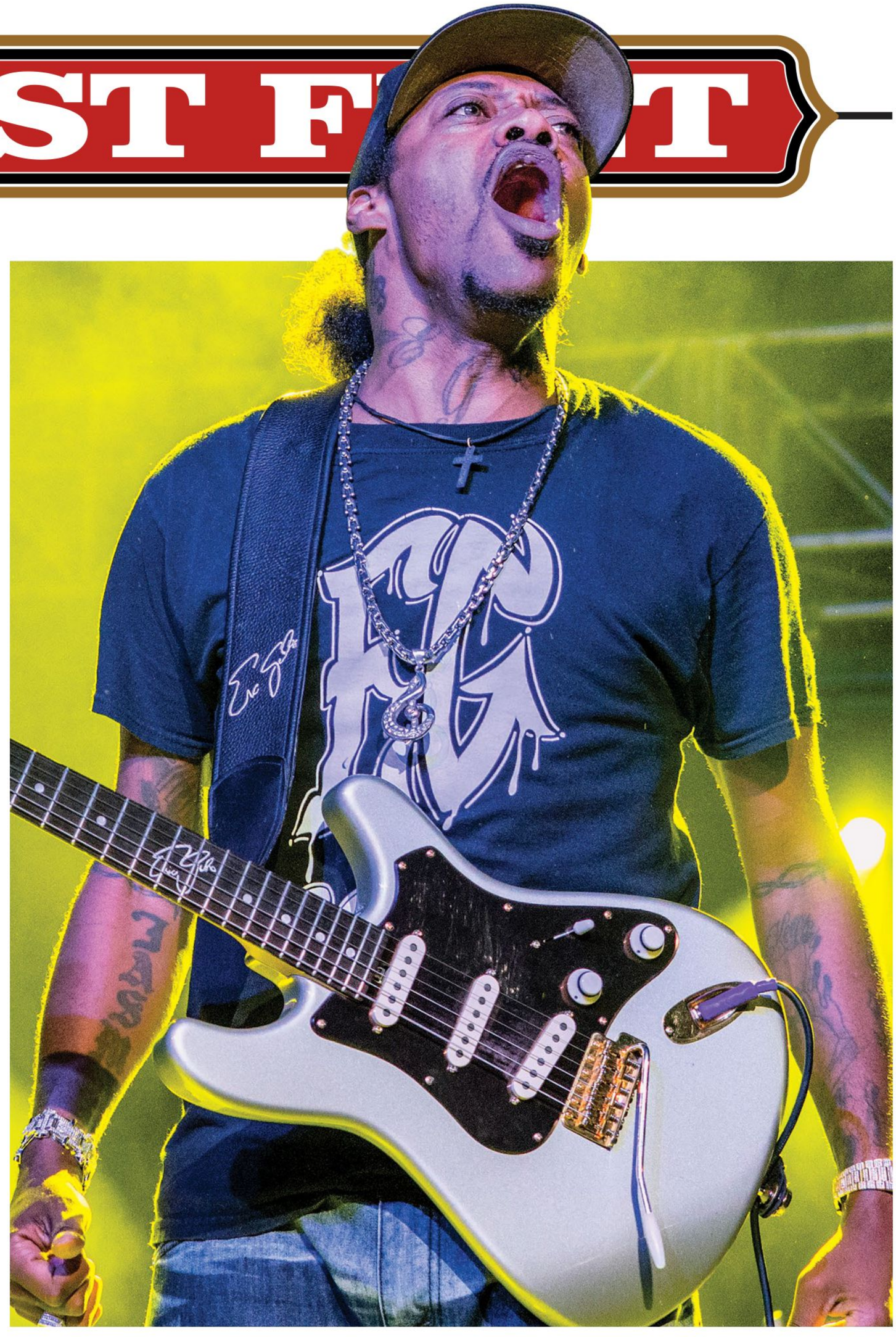
Zlozower's work has appeared on more than 800 magazine covers along with countless album covers/sleeves, and in ads for major equipment manufacturers. He has published five books compiling his work, including *Van Halen: A Visual History: 1978-1984*, *Motley Crue: A Visual History: 1983-1990*, and *Six-String Heroes*. For more on his current work, visit atlasicons.com.

Jo Ketterling

VG'S KETTERLING RETIRES

Vintage Guitar employee Jolene Ketterling retired in January, after 25 years with the publication. Starting as a temp in 1993, she was soon hired full-time and quickly became an integral part of the magazine. She had many duties and for the last 15 years of her career was in charge of accounts receivable.

"Jo and I go back to when the fax machine was the main way we got ad copy from guitar dealers!" said *VG* publisher Alan Greenwood. "Much changed over the years, but one constant was Jo's great attitude. She will be missed at the office."



ERIC GALES

Life And Music

The music of Eric Gales has always walked the line between life and art. His trials and tribulations have been the inspiration for many great albums. On *Bookends*, Gales charges forward with the inclination to expand as a singer/songwriter. Enlisting the services of talented guest artists and a crafty producer, *Bookends* finds Gales in superb company with very memorable songs.

There's a sad backstory to the new album. What happened?

Man, it was crazy. I went out to do preproduction and the day before I was to arrive, producer David Bianco had a stroke and died. I was like, "This is crazy!" This is unbelievable that happened. David's manager pitched one of his other producers, Matt Wallace, so I met with him and

Eric Gales: Sten Thorborg.

we hit it off. I respected the people who worked with him, and his discography. It's strange how things work out, but I'm glad it did.

Had you prepared anything before you went into the studio?

No. When I went into pre-production I wound up being by myself. I wrote it on the spot. This album came together within a couple of months. It was pretty much written in the studio. I had some ideas, but spur of the moment works better for me. The spontaneity comes out.

I tried to do the best me I could do; I wanted to show different facets and styles I'm influenced by. I tried to make that fit in-between – that's why I called the record *Bookends*. I tried to make different styles and different influences all fit between two points. I really think I got that accomplished. It's a record that really fits well together and takes you on different voyages that are all relative to each other.

Do you work well under pressure?

I can. I reach out to people, as far as lyrics go. I explain my story and what I want to talk about. I'm very happy with the people I collaborate with, but sometimes doing a record can be a lot of pressure. I just take it one moment at a time. At the end of the day, I try to leave the studio saying, "Wow, I can't believe what happened with that." Sometimes you need that pressure to pull out the best in you.

What was it like to work with Doyle Bramhall, II?

I figured I'd call in a good friend, and it worked out great. "Southpaw Serenade" is about left-handed players. Doyle is very tasteful, and a badass player. He rose to the occasion, gave me what I was looking for, and I think the song turned out really great, especially with that D'Angelo sort of vibe on it. It's a modernized ballad that pays homage to a style I'm influenced by. I tried to show that with my spin on it. There are people that I've been exposed to that I'm a huge fan of, who don't know about me. I'm just trying to incorporate that into the presentation.

Were you nervous singing with Beth Hart?

I was nervous singing with both her and B. Slade (laughs). I was actually more nervous in front of B. Slade. The guitar, rock, and blues world don't know who B. Slade is but the R&B, gospel, and rap world know exactly who he is. He's huge in that area. I wanted to bridge the gap and do stuff that people wouldn't normally see him with. He's the one who brought more of the vocal performances out of me.

With Beth Hart, on "With A Little Help From My Friends," I'd done my part earlier. Beth was sick the entire time I was doing my record – really under the weather. Right before it was time for me to turn the record in, she got better and made the deadline. She was still getting well the day before she sang. She did a great job.

What gear have you been using lately?

I'm still using my signature DV Mark Raw Dawg amps; at NAMM, we unveiled a new combo version and a signature cabinet. The head is a single-channel clean amp, so it works really well with pedals. It's 250 watts, solidstate, and really badass. And, it's affordable – under $400. The cabinet has two Vintage 25s, and the combo is 60 watts.

I'm also still using the Magneto Sonnet Raw Dog guitar with Jason Lollar pickups. I use a Digitech Whammy 5, the Colossus Fuzz made by Mojo Hand FX, a Bob Bradshaw wah, the Eric Gales Brute Drive, and the Tech 21 Boost D.L.A.

What happens now that the record is out?

Massive touring. I was out with Walter Trout, which was great, and have a lot of dates in March with more through the spring; I'll be playing the Southern U.S., then going to Norway with the Supersonic Blues Machine, and Vancouver and Spain after that. – ***Oscar Jordan***

Molly Tuttle with a 1935 Martin 00-42

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Bluesy Funky Shuffler

When Ryan Bingham sings about a "... bluesy funky shuffle" in "Jingle and Go" (from his latest album, *American Love Song)*, the lyric aptly serves as a stylistic description for the music. Co-produced with Charlie Sexton and issued via his own label, Axster Bingham Records, the 15-track disc is his sixth studio effort and shows Bingham is versed in vintage Stones sounds as well as acoustic blues and country numbers.

How does *American Love Song* compare to your previous records?

It's definitely more on the blues side – country blues. I've really leaned on a lot of the influences, guys like Lightnin' Hopkins. I wanted to get back to that acoustic slide, with a more bluesy-feel. I used a '36 Gibson L-Century a lot on the record, and my '54 goldtop on pretty much everything.

From a guitar perspective, which songs have emerged as your favorites?

Probably "Jingle and Go" and "Hot House." And "Got Damn Blues" because of the slide playing. I played a little slide, and Charlie Sexton played quite a bit. He's a fantastic player. I'm really happy with the way it turned out.

The album has a very live sound.

We just had the band in a big room and tracked everything fairly live. That was something we were definitely going for.

Would you like to see a more live-sounding approach make a comeback for other artists, as well?

Yeah. I have a lot of respect for the art of studio technique, but personally, I really enjoy the live feel of those records. I'm a big fan of the way the Stones recorded a lot of country songs, like on *Beggars Banquet* and *Let It Bleed*.

Along with Hopkins and the Stones, who are your other guitar influences?

Freddie King is a major one. I also like Stevie Ray Vaughan, Jimmie Vaughan, Charlie Sexton and his brother, Will, along with Robert Johnson. Acoustic blues – Leadbelly and all of that stuff – is probably the *biggest* influence.

Which guitars do you currently endorse?

Right now, I'm playing a Collings Waterloo WL-14 that kind of replicates a '30s Gibson, with its smaller body. I'll sometimes run it through a Vox without any pedals – just crank it and play slide through it. It has a nice, warm, midrange tone.

How did you come to play Collings?

Charlie Sexton had one when I sat in with him and some friends at a gig in Austin. He had this extra guitar sitting around, and I really loved the way that it played, especially with a band; you could play it with a fairly loud rock-and-roll band and it cut through with midrange that really made it stand out. That was the first time I played one, and I got in touch with them through him. I've been playing them ever since.

Do you play vintage guitars other than the '54 goldtop?

I've got a few – a '53 Telecaster, an SG I think is from '64, and a really nice '70s Guild that's got a really nice, warm sound. Those are some of my main guitars I've been playing and use for demos and recording.

What about amps?

I've got a Princeton Reverb and a classic Vox AC30. Those are really the two main amps I play through at home. ***– Greg Prato***

Ryan Bingham: Bret Gum.

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HAROLD BRADLEY

1926-2019

Harold Bradley, the "Dean of Nashville Session Guitarists" and a member of the Country Music Hall of Fame, died in his sleep January 31 in Nashville. He was 93.

The younger brother of legendary Nashville record producer Owen Bradley, he was a charter member of the A-Team, an elite group of studio musicians whose virtuosity and inventive nature were employed on hundreds of country and pop hits recorded there from the 1940s into the '80s.

Born in Nashville in 1926, he first played tenor banjo before switching to guitar. Never a country fan, as a high-school junior he was deep into the amplified jazz of Charlie Christian when Owen suggested he spend a summer touring with Grand Ole Opry star Ernest Tubb. He took the job and developed a deep admiration for country music and its simplicity.

After two years in the Navy, Bradley returned to Nashville in '46. He studied bass at Peabody College, worked as a sideman at the Opry, and played electric guitar in his brother's popular dance orchestra. Since Nashville had no recording studios, he did his first recording session in Chicago in late '46 with Opry performer Pee Wee King and his band. When Castle Studios, Nashville's first recording facility, opened in '47, Harold participated in the first session there – a commercial for a local jeweler. Red Foley's boogie-flavored "Chattanoogie Shoe Shine Boy," a #1 country and pop single in 1950, became the first of many million-sellers with guitar work by Bradley.

As the Nashville recording scene expanded, he epitomized the versatility of the A-Team, collaborating in the studio to create polished, inventive arrangements in little time. Rhythm guitar was his specialty, but he could play any part or style, including bass. He often recorded as part of a guitar triumvirate with his friends Grady Martin and Hank Garland.

In '55, Castle Studios was set for demolition, and doubt arose over Nashville's future as a recording center. The Bradley brothers bought an old home on 16th Avenue South and created Bradley Film and Recording, a state-of-the-art studio and the first music-related business on what is now Music Row.

Like other A-Team members, he routinely moved between country and rock sessions, and helped define the smoother "Nashville Sound" heard on country records of the '50s and '60s. He played on hits by Don Gibson ("Sea of Heartbreak"), Jimmy Dean ("Big Bad John") and Bobby Helms ("My Special Angel" and "Jingle Bell Rock"). On some sessions, he switched instruments, playing the tenor banjo that kicks off the 1959 Johnny Horton hit "Battle of New Orleans."

An exponent of the "tic-tac" bass, Bradley used a Danelectro six-string bass in tandem with the upright to strengthen the rhythm on '60s country recordings. The sound came to symbolize country hits of the era; among the many he played it on were Patsy Cline's "Crazy," Faron Young's "Hello Walls," Ernest Tubb's "Thanks A Lot," and Ray Price's "Danny Boy."

In the '50s and '60s, he played on pop hits by Brenda Lee ("Rockin' Around The Christmas Tree"), Roy Orbison ("Blue Bayou" and he strummed rhythm to back Hank Garland's lead on "Only The Lonely"), Burl Ives ("A Little Bitty Tear"), Connie Francis ("Vacation") and Elvis Presley ("Devil In Disguise," "Love Letters," "Indescribably Blue"). Signed to Columbia in 1962 as an instrumentalist, Bradley displayed his solo guitar skills on three LPs – *Bossa Nova Goes to Nashville* (country standards Brazilian-style), *Misty Guitar*, and *Guitar For Lovers Only* were aimed at the pop market.

In '65, Bradley became a force on the business end of music, as first president of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS). He later won its Superpicker award six times. As a younger generation of studio musicians began filling the places of original A-Team players, Bradley continued recording with a variety of country, pop, and rock acts. When his session work wound down, he did short tours with old A-Team friends like pianist Floyd Cramer and Slim Whitman. He also began producing Nashville legend Eddy Arnold.

He and a number of A-Team veterans worked on K.D. Lang's 1989 album *Shadowland*, a Nashville Sound revival project independently produced by Owen Bradley. Elected President of Nashville's Local 257 of the American Federation of Musicians in 1990, he served until 2008. In '06, he won the National AFM's Lifetime Achievement Award, and in '07 was inducted to the Country Music Hall of Fame. Barely a week before his death, Nashville's Belmont University announced a Harold Bradley Endowed Guitar Scholarship. ***– Rich Kienzle***

Harold Bradley photo courtesy of Country Music Hall of Fame and Museum.

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STEVE DADAIAN

Bound For Glory

A decorated guitar-competition champion, Steve Dadaian's first full-length album is a prog-metal feast. Wielding traditional classical technique and a love of cinema, *Follow The Light* is a concept album where symphonic ideas engage with shred guitar and epic fantasy. It's a compelling first effort that suggests a bright future for a young man on a trajectory to prog-metal glory.

How do you distinguish yourself from other guitarists in your genre?

I don't listen to music. If you're writing music and listening to music at the same time, it's easy for something to come out subconsciously. You may not notice it at the time but one of your friends will say, "That sounds like this song..." and you're like, "Dammit!" So, I try to stay away from listening because it's too easy to be influenced by something.

Also, I wanted there to be technical moments, but the thing guitar players can fall into is the pitfall of getting too technical too often. As a listener, that's not always what I want to hear, so I try and have a balance between having enough melody and epic arrangements. I wanted to make a primer for modern guitar players – almost like an etude. After that, I wanted to make something cohesive. I didn't want to have it be sterile and academic.

There are a lot of cinematic components to the album.

I love movies, so I wanted the scope to be really big, but I wanted something that people would keep listening to. I started with four songs, and as I kept writing it started to tell a story – the artwork, the text, and the songs work together. There's an actual story behind it and though it's progressive metal, each track has a different vibe.

How did you pick up the guitar?

I picked it up when I was 14 – guitar was a mandatory class in middle school, required for six to eight weeks. Most of my foundation is in classical guitar; I studied with Antigoni Goni and Jorge Caballero. I really liked it and kept going from there. I also played electric, as well.

How and why did you get into guitar competitions?

I found it was a good way to get your name out there. Back when I started doing them in 2008, there weren't so many competitions, and I had no expectations when I entered. You win some, you lose some. When I won, great. If not, I just kept chugging along.

When you enter those things, you get to learn about your own playing. You see who else is out there. Through doing that, I wanted to put out an instrumental record.

I played classical and electric guitar. It was really scary because with classical, you're totally exposed. There are so many things that can go wrong. It's really nerve-wracking, but it helps you as a live performer. If you can keep your calm under those higher-stress scenarios, you'll learn how to weather the storm. All those experiences are important.

Which competitions did you win?

In 2008, I won Slash's Ultimate Guitar Showdown. Jon Donais, who's in Anthrax and Shadows Fall, had the Guitar Battle Royale, and Ernie Ball had a guitar competition that I won. The one that I *didn't* win was one *Rolling Stone* and D'Addario did, called Next Young Gun. I was a finalist; I was honored to be a part of that.

I was also a finalist in the Guitar Gods Festival and I got to open for Steve Vai. I didn't win, but it was fun to enter. It was my first live gig as a band. Usually, your first live gig is at a bar. We had to fly to Miami. Nicko McBrain of Iron Maiden was there in pajama pants and sandals (laughs).

What gear are you using with your band?

I'm a huge Mesa-Boogie fan. Because we play smaller venues, I use a Mark Five:35. That's my go-to amp with a 2x12. For clinics, I run everything through Logic on my laptop with backing tracks. For guitars, I play an ESP USA M-II and M-III. The body design is really comfortable for me. They're built really well, like road warriors.

You recently played in a couple of manufacturer booths at NAMM, right?

Yeah, I played for DR Strings and LunaStone. They make really cool boutique high-end guitar pedals and I really like their TrueOverDrive and Boost 18.

Any gigs coming up?

I'm doing guitar clinics in the New York/New Jersey area. – ***Oscar Jordan***

Steve Dadaian: Ethan Bill.

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EMILY ELBERT

Freedom Fighter

Emily Elbert is a singer/songwriter who happens to be a wicked rhythm guitarist – her R&B chops and soulful vibe put her at the head of the class. Elbert's latest album, *We Who Believe in Freedom*, combines social views with passionate music about our life and times. Add a generous dollop of six-string groove and you get music that combines message with a muscular beat. It's a fascinating, uncanny guitar style.

You're a fabulous rhythm player. How do you inject such deep grooves into your songs?

Thanks. I'm a visceral, groove-oriented listener, so I imagine it works its way into my songwriting organically. It's the foundation for everything – our first introduction to music is our mother's heartbeat in the womb, right? When an audience feels a strong sense of time from a musician, I feel like they're able to let go and journey along with the player more freely.

Since you often play without a bassist or drummer, did you consciously develop the idea that you'd be your own rhythm section?

Much of my musical life has centered around touring with just me and my guitar, but some of my greatest inspiration comes from hearing how bands play together. When analyzing an arrangement, I'm tuning into what a bassist might do and trying to work that into my left hand, as well as incorporating percussive elements with my right hand. I can also play with time, either getting behind the beat, driving it more, or locking in a groove and singing really laid back.

There are hints of Curtis Mayfield and Jimi Hendrix in your playing.

Hendrix was my first hero and, harmonically, I've borrowed a lot from jazz, Antônio Carlos Jobim, Joni Mitchell, and many keyboardists, plus '60s soul and South American folkloric styles. My favorite contemporary voices in guitar are probably Derek Trucks, Julian Lage, and Blake Mills. I also soak up so much from my peers, and folks in the L.A. guitar community. There are amazing women around my age who really inspire me – Arianna Powell, Molly Miller, and Madison Cunningham are technical and creative powerhouses.

Talk about your version of "What's Goin' On"?

The well of inspiration runs deep in both the Marvin Gaye and Donny Hathaway versions of that song. I wanted to honor each of those, and also to come up with my own arrangement, one that felt natural for solo guitar and voice. A lot of the soul of that song lives within the potency of the lyrics, so I wanted the guitar part to support the vocal, and for those to dance together in a way that suited the message.

You get a variety of tones on *We Who Believe in Freedom*. What guitars did you use?

Mostly two Gibsons – a '65 ES-125 TDC and a '55 ES-125, both super-versatile, warm, and soulful. The '55 was a little rootsier and the TDC a bit more charged-up. For "Turn, Turn, Turn," I borrowed a beautiful Georgia Lee parlor acoustic made by my friend John Reed, of Ronin Guitars. We'd actually finished tracking the song when John brought that guitar over, but once I heard it, I knew we had to do it again. On "Manifiesto," I used a Córdoba C7 nylon, and the steel-string was built by Dean Moore, of DKM Guitars.

What's in your live rig?

I keep the touring rig pretty small since it's often a solo operation – usually one semi-hollow guitar, a tube combo, and a small pedalboard. On this last run, I really loved playing a red Gibson ES-335 through a Supro Tremo-Verb with just a few effects on fairly mellow settings. I've been mixing up some Earthquaker Devices, Keeley, Strymon, and Chase Bliss pedals. I've also played as a side woman with Esperanza Spalding and Mike Gordon of Phish, and currently with Jenny Lewis. In those contexts, I'll expand my palate with a few more guitars and effects. When we made my last record, we also used a Benson Monarch amp – sometimes tracked in stereo with the Supro – and a Benson Tall Bird reverb unit.

Political activism is central to your music. How do you keep it positive in an age where the nation is so polarized?

I can feel down about things, but it's important to remain hopeful, because positive change is possible when we come together in our efforts to work for it. Hope is contagious, and it's motivating. As an artist, I feel like having an amplified voice comes with a responsibility. To honor that, I'm committed to making creative choices that align with my values. Music has a powerful history of bringing people together and breaking down walls. ***– Pete Prown***

Emily Elbert: Taiga Kunii.

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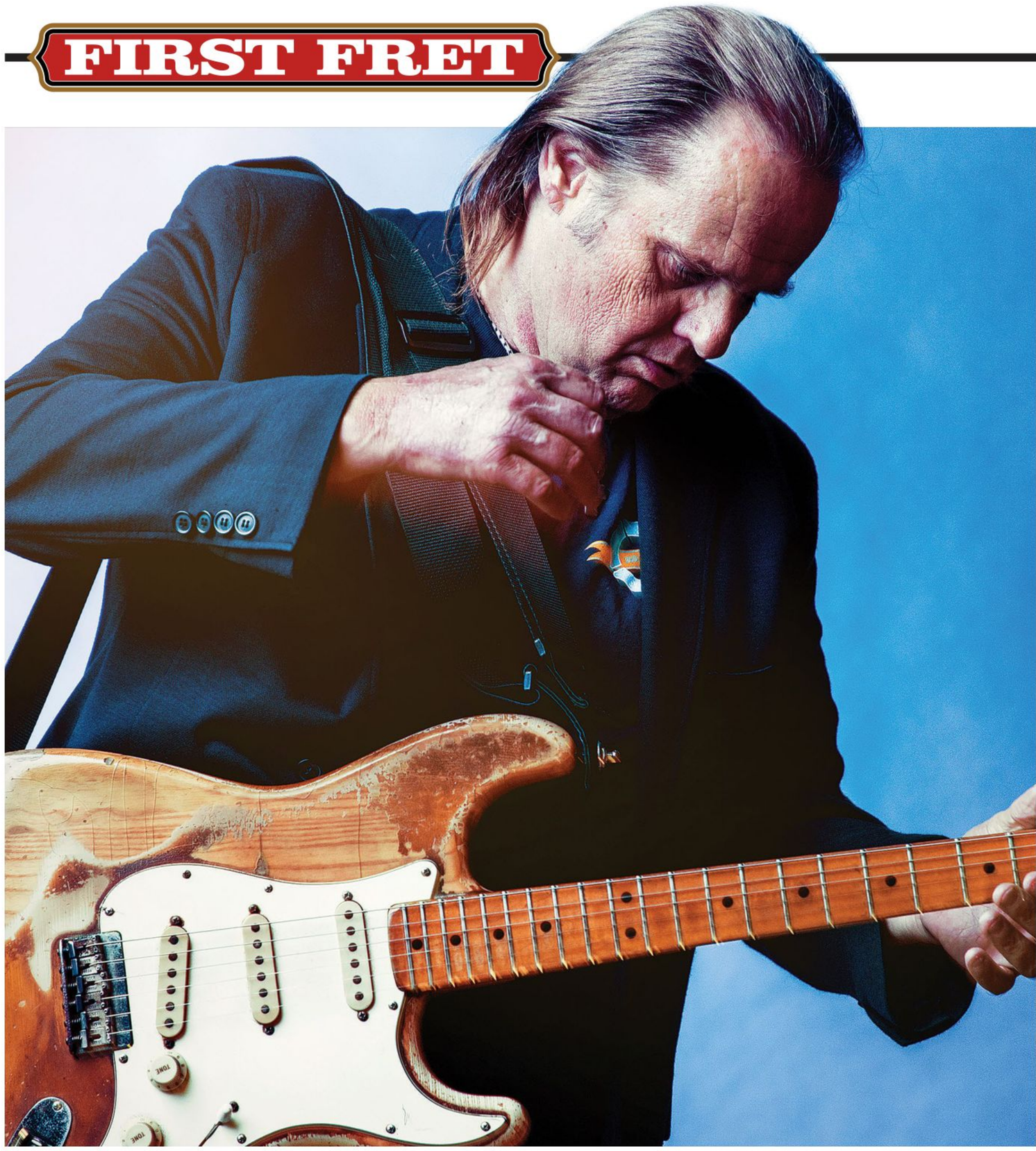

WALTER TROUT

A Man Reborn

Since recovering from liver failure in 2014, Walter Trout has discovered a new depth to his artistry. It's clearly evident on *Survivor Blues*, his new album of lesser-known classics and deep cuts with playing that can be conveyed only by a man with a deep appreciation for life. With performances authored by Otis Rush, Luther Johnson, and Jimmy Dawkins, it's a trip to blues nirvana.

At 67 – and with 50 years as a pro musician in the rearview mirror – Trout has a reinvigorated attitude toward making music.

What was the idea behind *Survivor Blues*?

My concept was to find obscure tunes that haven't been covered a lot. I was not out to do the blues' greatest hits – "Got My Mojo Working," "Stormy Monday," and "Caledonia." I didn't want that. I've always had this thought that there are so many great old songs and a lot of great unsung artists in the history of the blues. I wanted to call attention to great pieces of work by great artists from the past. My hope is people will go check out the originals. It was a labor of love.

The lyrics are still relevant despite the age of these songs.

When I heard Sunnyland Slim's "Be Careful How You Vote," I said, "This has *got* to be done." You can be on either side of the political spectrum and can live that song. The John Mayall tune "Nature's Disappearing" is more relevant now than it was when he wrote it in 1970, with what's happening with global warming and the environment... and what's going on with our leadership. I think the song is *really* relevant.

How's your health?

I feel like a man reborn. My perspective on a lot of things has changed drastically from being on the abyss of death. When I got out of the hospital, I couldn't play. I had brain damage – I had to re-learn how to speak! My wife would show me videos of myself playing. I'd say, "Who is that? I can't do that." She was like, "You have nothing else to do but teach yourself. Start again." So, I started again the same way when I was 10 years old. I taught myself chords and started learning scales. I remember the first day I played a barre chord. We were rejoicing.

The fact that it was taken from me and I got it back means more to me now than it ever did. I realize that, in some ways, before my illness I took it for granted. I'd been playing onstage since I was 17 and didn't realize that until I lost it. My goal now is to express the feelings I have for being alive and the gratefulness I have for being here.

The album is full of awesome guitar tones. What were you using?

I'm a one-guitar, one-amp guy, and I've been with Mesa Boogie since I was with John Mayall. They make the best amps in the world, and they're the most-versatile. *Survivor Blues* was all done with my old Mesa Mark IV and everything is coming from the amp – no pedals. It's a Stratocaster and the Mark IV; I used my '73 Strat on a lot of the record, but I retired it from the road years ago. I also have a guitar built for me by Scott Lentz, in San Diego. He makes beautiful guitars, and this one weighs just about nothing (laughs). What helped make it sound so good is Seymour Duncan made me a couple sets of pickups. I compared my old guitar to the new Lentz, and it's hard to tell the difference. Seymour really nailed it.

Hearing your Mesa amps on some of your old music was part of the process in making the new album, right?

Yes, I was driving with my son and he put on an old song of mine. He said, "Dad, do you remember what amp you were using on that solo?" I said, "It's probably my old Mesa Boogie Mark IV." I'd been using the Mark V for 12 years. He said, "It sounds better than any of your other amps." We came home and set up both amps in the garage. We A/B'd them and I said, "You're right. This old Mark IV has a certain thing."

What can your fans expect next?

I'm recording another album of original songs. I have hundreds of songs that have never been recorded – ballads and rockers. I'm touring with Joe Bonamassa and will be in Europe with Jonny Lang, then I'm going back to the studio. I work hard and love every minute of it. ***– Oscar Jordan***

Walter Trout: Austin Hargave.

Paul Johnson: J. Leites.

MUSIC FOR P.J.

Tribute CD Aids '60s Surf Hero

Paul Johnson is a genuine unsung hero, a man whose contributions to instrumental guitar rock are peerless. Yet, precious few know of him or how at age 14 he wrote "Mr. Moto."

The guitar-driven instrumental became a hit for his band, the Belairs, and one of the best-loved surf tracks of all time. He later penned "Squad Car," "Tally Ho," and "Bedlam," all classics of the genre.

Sadly, Paul is now suffering from acute myeloid leukemia and has medical expenses to cover.

Hearing this news, guitar twanger Teisco Del Rey (a.k.a. journalist Dan Forte) rallied the troops and has produced a tribute CD, *Stand Up, Stand Up for P.J.*, which is filled with covers of Johnson gems and features performances by Insect Surfers, the Surfrajettes, Slacktone, Dead Men Don't Surf, the Volcanics, and Teisco himself.

"When Paul heard our plans, he was very open to bands interpreting his songs in their own way," Del Rey said. "For example, I've always had my rhythm guitarist take a solo in 'Mr. Moto' and was lucky enough to have Dave Biller playing bass, so I asked him to stick a lap-steel solo in that section. My take on P.J.'s 'Stand Up, Stand Up For Jesus' has way more going on than a typical surf instrumental; I play rhythm and melody parts while David Grissom, Don Leady, and Cid Sanchez trade solos. They knocked it out of the park."

Guitarist Ivan Pongracic is a college economics professor, member of the Madeira, and another PJ zealot.

"Paul is still underrated as a songwriter and, without 'Mr. Moto' there would have been no 'Pipeline.' His writing in the early '60s moved so far beyond what everybody else was doing. As far as our cover, I always felt 'Lanky Bones' was just as good as 'Squad Car,' and they share various aspects of structure, arrangement, and melody. The harmonized lines were unprecedented in surf music to that point."

Chris Cush (whose band, Headless Horsemen, covers "Kamikaze") recalls, "In the late '70s, I was playing in a bar band that was on the punkier side of things. I became obsessed with straight guitar music – Chet Atkins, Les Paul, Dick Dale – but I was looking for my own connection to surf. Then I heard Agent Orange's surf-punk cover of 'Mr. Moto' and it absolutely changed my life. In Headless Horseman, we continued to play it as an encore. I always viewed Paul Johnson as a very Zen-like character in the world of surf, as his religious beliefs and music blended well – along with the power of the ocean."

Bassist Baker Rorick is a charter member of Purple k'niF and describes their high-pressure sessions for "Bedlam," another PJ masterpiece. "We got the song assignment in early October and Teisco said he needed finished tracks by early November. There was a studio available to us the following Sunday, so we did it. For gear, Johnny Teagle played lead guitar on a '58 Gretsch 6120 straight through a blackface Fender Vibrolux. Ted Lawrence played rhythm on a '63 Jazzmaster through a mid-'60s blackface Pro Reverb, with a vintage Univox Super-Fuzz pedal for the intro and coda."

The Volcanics covered "Tally Ho."

"That one has been a permanent fixture in our live set ever since we formed," said guitarist Frankie De La Torre. "As a songwriter, Paul separated his compositions from other I-IV-V surf songs of the '60s because he incorporated melodies and pretty changes. Because of him, I'm all about melody on the guitar – it's what I try to capture when writing. We're beyond honored to be a part of this project."

As you've likely guessed, there's genuine, deep affection for Johnson from musicians in the surf community.

"We all love Paul a great deal, and hearing him say, 'You're doing great!' has been one of the all-time highlights of our career!" said Pongracic.

Del Rey agrees.

"Paul has little or no ego," he said. "He doesn't claim to be surf music's 'King' or inventor – the music comes first. The best example is 'Mr. Moto'; Eddie Bertrand, his fellow guitarist in the Belairs, wasn't as strong a rhythm guitarist, but could handle the melody. So even though Paul was an excellent lead guitarist, he chose to play rhythm on their recordings because he knew that was the element essential to hold the song together – a very ego-less act. That tells you everything you need to know about the man." ***– Pete Prown***

To order *Stand Up, Stand Up for P.J.*, send $20 via Paypal to teiscomerch@gmail.com, or mail a check (made out to "Dan Forte F.B.O. Paul Johnson") to Dan Forte, 211 W. Columbia St., Weatherford, TX 76086. All proceeds go directly to assist Johnson.

Christophe Astolfi with his '73 Jacques Favino guitar.

CHRISTOPHE ASTOLFI

Gypsy-Jazz Archaeology

Christophe Astolfi is an archaeologist of sorts. A keen fan of Gypsy jazz and *bal musette* waltzes, he sought more of the music of Django Reinhardt's early sideman, Pierre "Baro" Ferré, who crafted a stunning, idiosyncratic collection of so-called "be-bop waltzes" for one EP and LP, released in 1966. Astolfi discovered a dozen unknown compositions by Baro that could have been lost for all time and recorded them with his quartet on his latest CD, *Joue les Inedits de Pierre "Baro" Ferré*.

Astolfi often plays in Paris with Baro's nephews, Boulou and Elios Ferré. Along with his knowledge of musette waltzes, Astolfi's experience – and fate, as he notes – put him in an ideal position to complete this project.

His quartet consists of a Hammond B3 organ, string bass, and drums – echoing the instrumentation of Baro's '66 recordings. And the sound is eerily similar to the original. *VG* talked with Astolfi from Paris.

How did you find these "lost" compositions by Baro?

To be honest, I never really looked for them. Fate led me to them in different ways via different people; some were written-out in scores, others were old tapes. I knew that some existed, but didn't know there were so many. I found one on an old cassette by accordionist Jo Privat, and I'd been playing the song for almost 20 years but didn't know it was by Baro! I wanted to record it with my band, but I didn't know the title. So, I called accordionists Marcel Azzola, Daniel Colin, and Jo Privat, Jr., but no one knew its name. Then one day, I discovered the score for "L'As Des As" composed by Baro and Jo Privat – and immediately recognized the "unknown waltz." The mystery was solved – and I had been playing an unknown song by Baro for almost two decades without knowing it!

Baro's music is unique and complicated. Were there difficulties in learning or playing the songs?

The first problem was to decipher the scores, because Baro's music *is* complex – rhythmically, harmonically, and melodically. It was important to find Baro's "idea" in the score; he didn't know how to write music, so it was usually transcribed for him – often by accordionists. Sometimes the phrases were impossible to play on guitar because they were an "accordionistic interpretation." But, I studied a lot of Baro's music and played for three years with Boulou and Elios, so I could intuit some of his melodies when necessary.

Another difficulty was simply learning and remembering the songs and making the connections between the melodies, chords, and rhythm because this music is so unusual. And it required a lot of technical practice to be able to play these waltzes.

Did you create the arrangements yourself, based on ideas from Baro's original recordings?

When I could. I followed what was indicated on the scores. For me, the most important element of playing waltzes is to determine the mood – that was the biggest difficulty and responsibility with this project. I also discovered some connections between these songs and those we already know by Baro. For example, I found that "Ma Dadine" was close to "Dinalie Mineur," "Dans Le Cidre" is similar to "Turbulente Zoë," "Survol De Nuit" to "L'Inattendue."

I learned a lot during this project. I learned to play respecting tradition but still with freedom, because Baro's music *is* free. The important thing is not to play the same notes as Baro, but keep his message.

What equipment did you use for the recording?

My [Selmer-style] guitar is a Jean-Pierre Favino made in 1999 for Elios Ferré, and Boulou used it for many years. The playing is all acoustic with no effects, just a little reverb added in the studio.

Do you have a favorite composition on this CD?

I love all of them. I have an emotional connection with these songs because I discovered them by myself – I saw them born under my fingers day after day. I had never heard them before, which makes them something very special. ***– Michael Dregni***

Christophe Astolfi: Marc Rosenberg.

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DONNA GRANTIS

Prince-Funk Witness

After Prince saw a video of Donna Grantis covering Billy Cobham's "Stratus" at the Toronto Jazz Festival, he recruited her to play guitar in his band, 3rdEyeGirl. A forward-thinking player with incendiary chops, Grantis' technique is also laden with feel; Prince said, "She can whup every man on guitar, bar none," and you better believe it! Her new release, *Diamonds & Dynamite*, is a jazz-rock manifesto with serious guitar starring Mike McCready of Pearl Jam.

***Diamonds & Dynamite* is not your typical instrumental album. What was your inspiration?**

I was introduced to an album through Prince that inspired the direction of this record. Before a 3rdEyeGirl concert, the song "Recollection" was played, from the Miles Davis album *Big Fun*, from his electric period. The song opened a whole new world for me. Albums like *Bitches Brew*, *On The Corner*, and *Live-Evil*... what I love about those records is they're highly improvisational. They're jazz albums but have such a rock-and-roll attitude. As a guitar player, I've always gravitated to that sound. That's what I really wanted to get across – keep things within the jazz vein, compositionally, but have a rock edge.

How does the writing start?

It all starts with a feeling. I try to think of how that feeling can be changed into something musical. It could be starting off with a bass line. On "Diamonds & Dynamite," the first musical element I wrote was the bass line. "Trashformer," [is named after an] old cymbal and I really loved the way it sounded. I'd been thinking, for weeks, about collaborating with Mike McCready and the type of song I'd like to write with him. Once I saw the name of that cymbal, it inspired the main riff. The song was written in just a few minutes.

***Diamonds & Dynamite* has ferocious guitar sounds.**

In 3rdEyeGirl, I had a setup my tech referred to as "the Starship." It had 21 pedals (laughs). I had that built because 3rdEyeGirl was such a small unit and we were covering music from the first album to the last. As a four-piece, we had to cover a lot of different sounds. That's when I really got into exploring with pedals. With my own projects, I wanted to keep that going. One of my favorite pedals is the Foxrox Octron 2, which I love because you can control the volume mix of both the direct signal of the octave below and the octave above.

Which other pedals are on the board?

I have a Digitech Whammy, Dunlop 95Q wah, a Big Muff, and the F**k Overdrive by Smallsound/Bigsound, which sounds amazing. Then I have a Boss TU-3 tuner, MXR Micro Amp as a boost, and a TC Electronic Vortex Flanger. I also have a Boss BF-3 flanger that sounds like an airplane taking off. The last pedal is the Empress Effects Superdelay.

What's the story of your main guitars?

One is a PRS CE 22. That was actually the first real guitar that I ever owned. I've had it for years and it feels so comfortable. I love PRS guitars and the feel and the sound. They're beautiful works of art. My other main guitar is a Custom Shop PRS. It's similar to a PRS Mira. It's semi-hollow but has a whammy bar. It also has a maple neck. PRS makes guitars that are life-long gems.

You use a PRS amp, too...

Yes, an Archon 100 set to get a very beautiful clean sound. I also play through a vintage Traynor Bass Master. I usually run them through two vertical Traynor cabs.

How did working with Prince affect your playing?

In every way. He was just the greatest guitar player ever. I'm so thankful to have performed alongside him. I learned so much. I learned a lot about funk; he was all about rhythmic precision. I learned by him playing licks and showing me parts. We'd jam with the band for hours and he was great in terms of intensity, conviction, confidence, and just owning it to the max. That attitude was what I got to see and hear every time he picked up the guitar. It was incredibly inspiring.

What are your plans for the future?

I'll be touring in support of the album for a long time (laughs). I'm playing through the rest of the year at jazz festivals and in clubs, and touring internationally with the International Music Network. – ***Oscar Jordan*** VG

Donna Grantis: Karrah Kobus.

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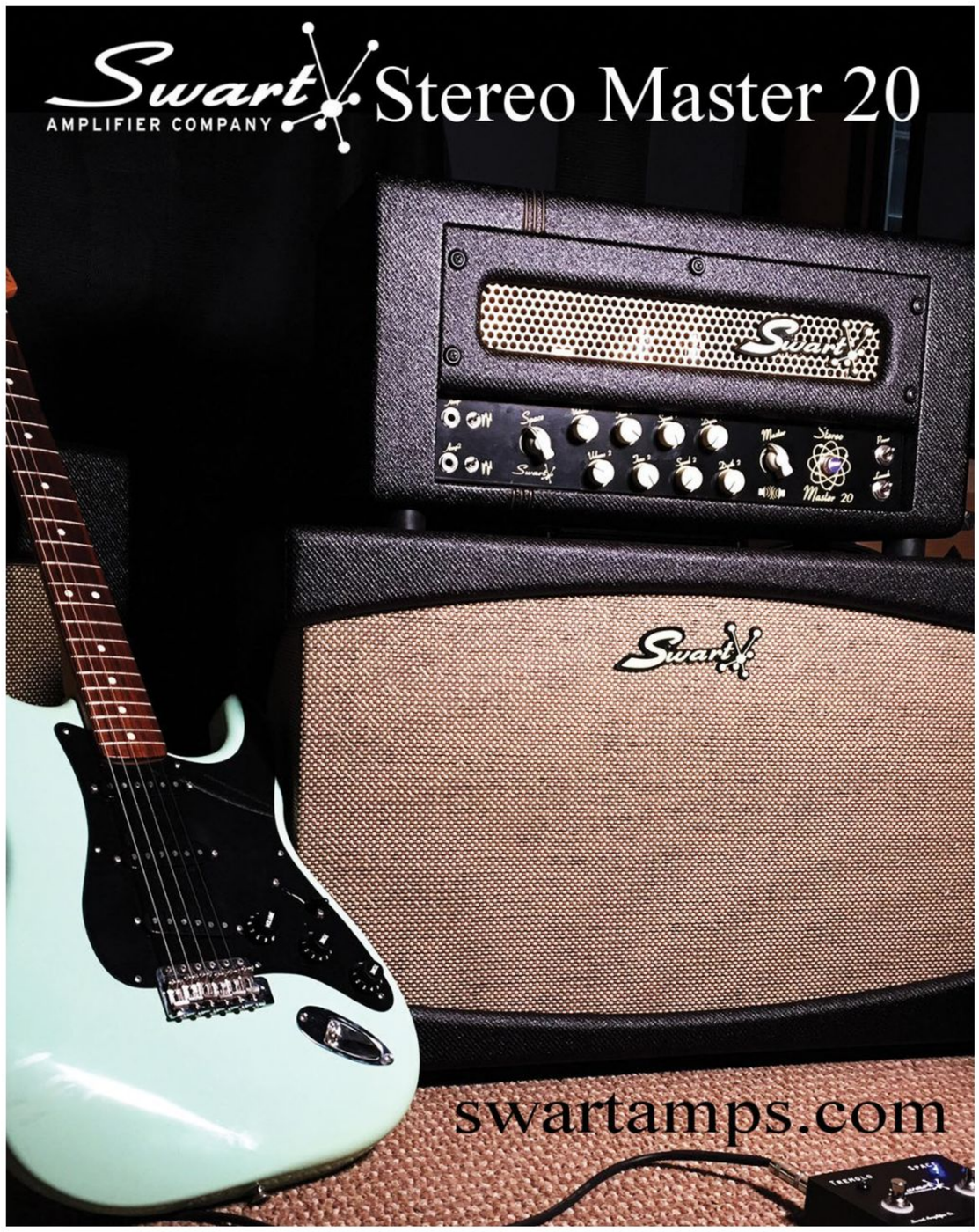

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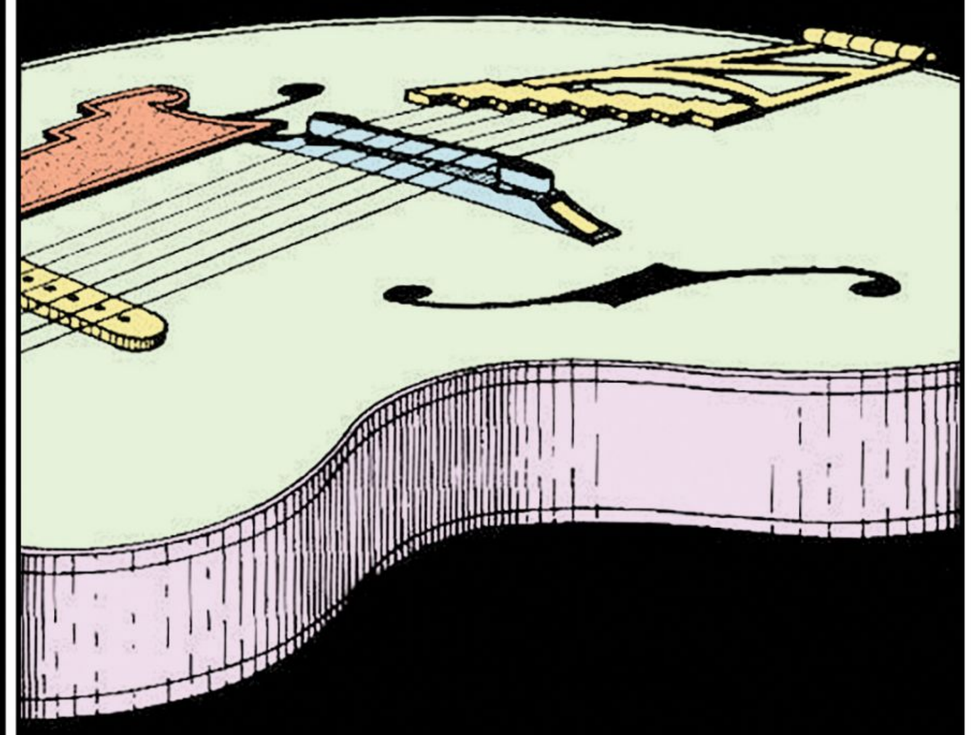

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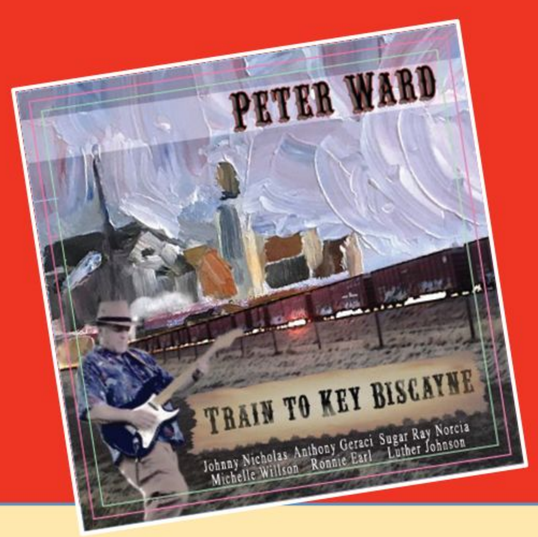

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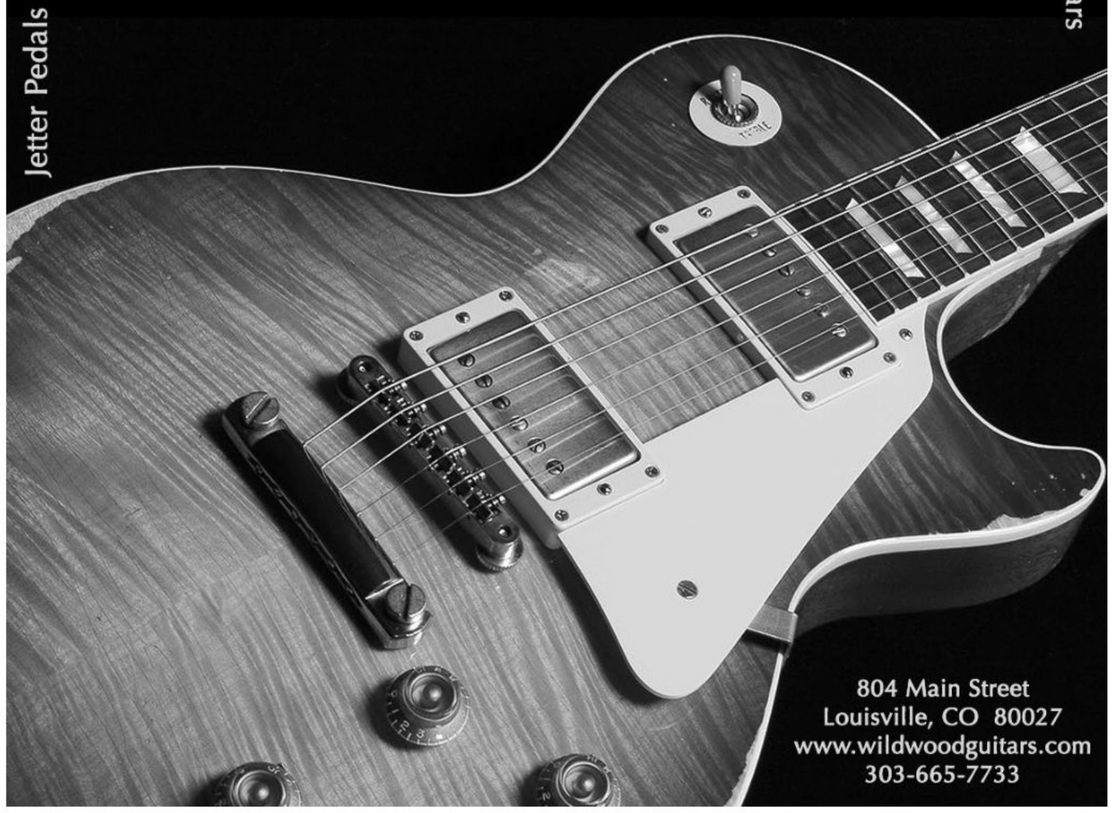

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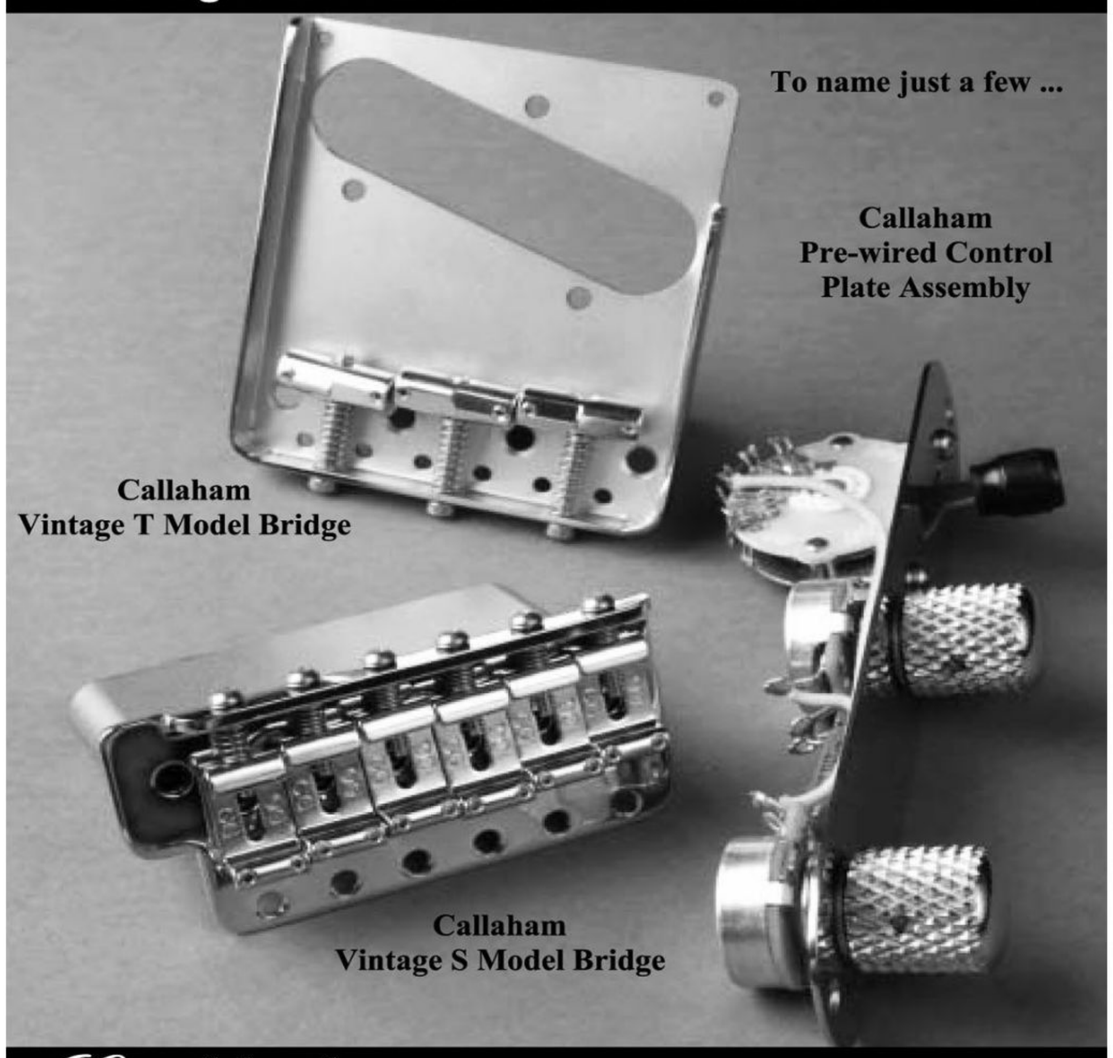

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Bacon's early promotional style (far left) and unique chambered rim.

LOST & FOUND: BACON & DAY

Flash with Substance

PETER STUART KOHMAN

Revivals of defunct instrument brands is all the rage, but some have yet to come back. A prime example is Bacon & Day – the once-prestigious marque named for two exceptionally creative, influential, dyed-in-the wool banjoists. Owned by Gretsch since 1940, it's been left dormant and today is remembered only by dedicated collectors.

It takes special dedication (some might say mania) to found a company and grow it into a world-class operation. But, that's what Fred J. Bacon did in the early 20th century, and even in an age of rampantly optimistic capitalism, it was a signature achievement. A New England native born in 1871, Bacon took up five-string banjo early in life and by all accounts grew into a genial, well-regarded player in an era when solo banjoists prospered.

Banjo records became popular in the early 1900s, and while Bacon was not as noted as contemporaries Fred Van Eps and Vess Ossman, he left fine recordings as evidence of a sprightly five-string style. An avid self-promoter, he billed himself as "the greatest exponent of the banjo" at a time when there was a lot of competition.

Early photos show a dapper, straight-suited young man, but Bacon had roots in the wild west vaudeville circuit. "He joined Bronco John's Wild West Show – not as a bronco buster, but as featured banjo soloist," reads one period bio that noted his stage name, Nebraska Fred The Banjo Kid. "He let his hair grow down to his shoulders."

A young and dapper Fred Bacon.

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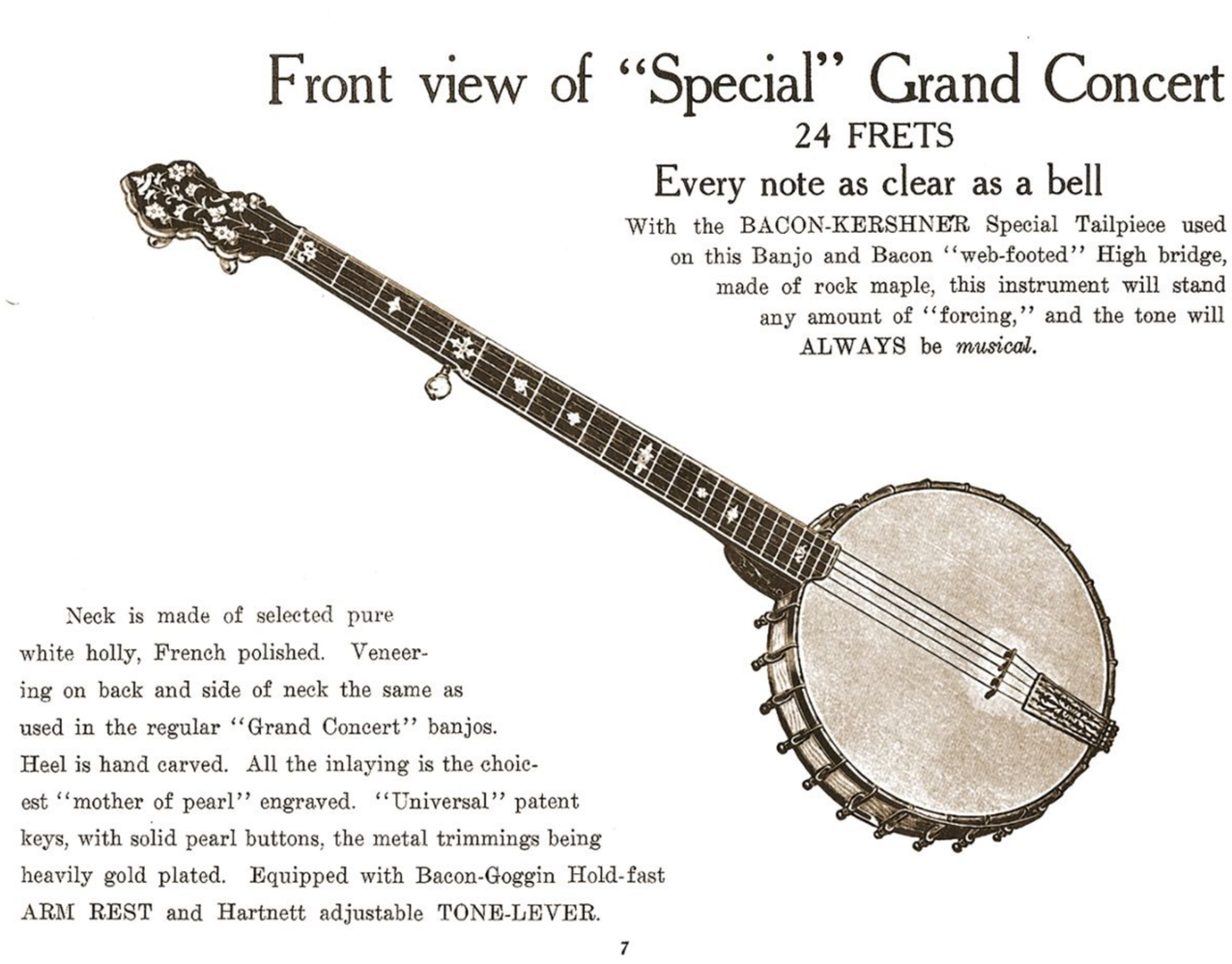


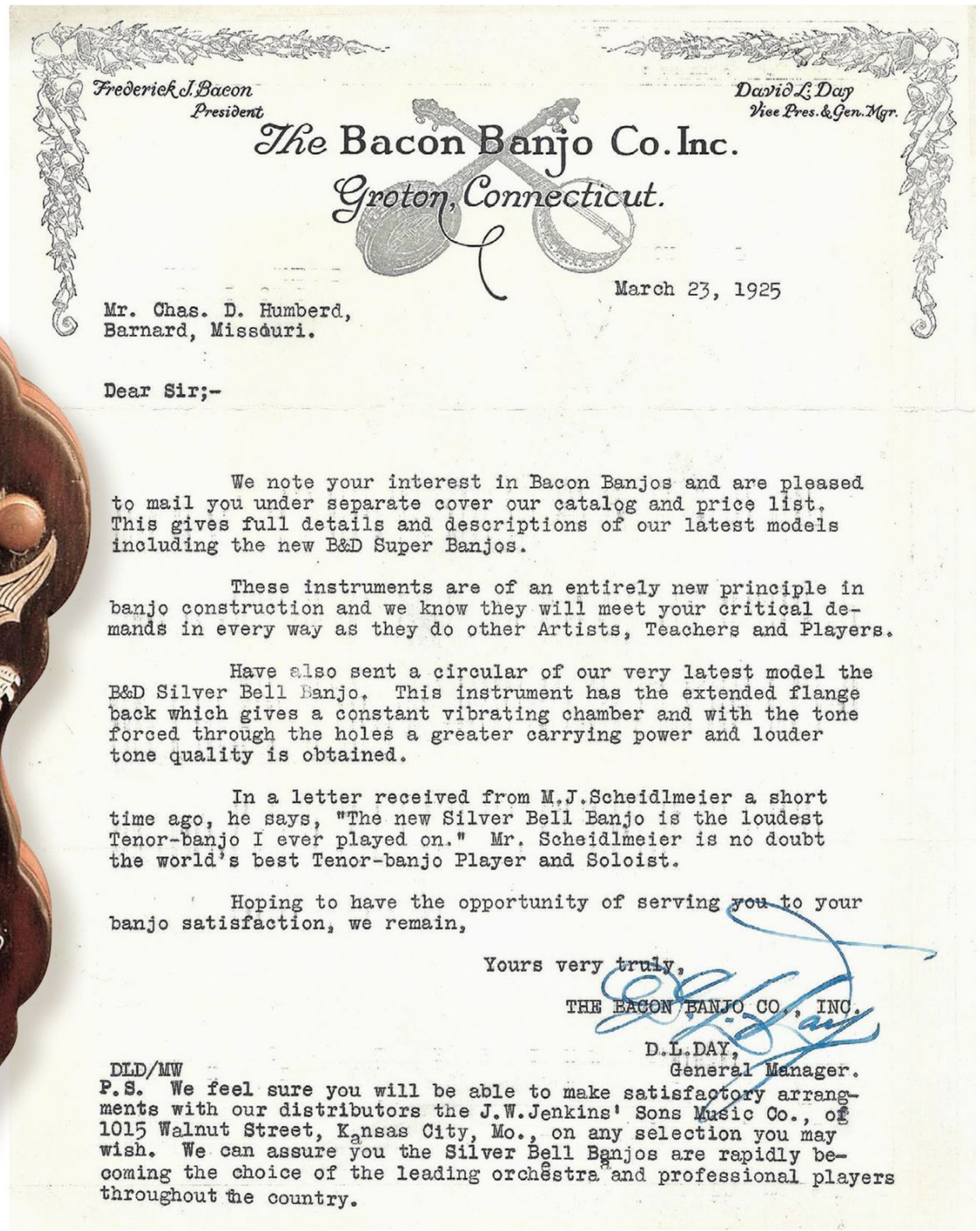
From a 1915 catalog – the Bacon Special Grand Concert banjo. The earliest Bacon products, 1905 (top right). Letter from David Day, 1925 (right).

Studying with banjo virtuoso A.A. Farland, Bacon developed a technique that matched his enthusiasm. At the time, banjoists were evolving to embrace everything from minstrel music (Bacon recorded a definitive "Massa's in the Cold, Cold Ground") to modern ragtime to classical; he'd feature opera overtures on the banjo and copyright an arrangement of "Minuet in G" with the unlikely credit "Beethoven/Bacon."

Circa 1903, he began marketing his own Never-False brand of gut strings. By early '05, the new F.J. Bacon Company introduced the NoKnot banjo tailpiece, which is still manufactured today. At the time, banjos and guitars (good ones, anyway) used gut strings, which were often unreliable, so Bacon improved the instrument with these accessories. The No-Knot eliminated the need to tie the string end, which could cause it to break. The name baffles banjoists today, but made sense in 1905!

In the summer of '05, he established the Bacon Banjo Company in Forest Dale, Vermont, offering high-grade five-string banjos of his own design. Like many performer/entrepreneurs of the era, he had designs but no factory, so his instruments were subcontracted to the best factories of

The Special Grand Concert "chubby dragon" inlay.



Frederick J. Bacon
President

David L. Day
Vice Pres. & Gen. Mgr.

The Bacon Banjo Co. Inc.
Groton, Connecticut.

March 23, 1925

Mr. Chas. D. Humberd,
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DLD/MW

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Bacon and Day in 1923. B&D Silverbells in ebony, ivory, and gold (top right). Silverbells in engraved celluloid (right).

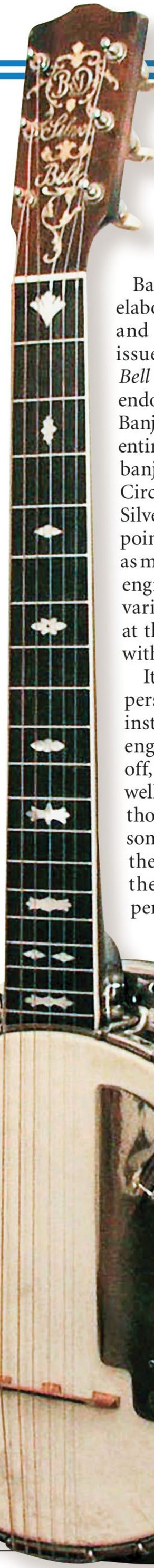
the time – Vega/Fairbanks (Boston), later Rettberg & Lange (New York).

Early Bacon Professional banjos had a tone chamber in the rim, with a tone ring above. The patent was filed in August '05 and granted the next June. The initial high-end Bacon banjos, built by Fairbanks/Vega, are some of the most finely crafted of the time. Everything Bacon created – instruments, catalogs, and advertising – used elegant graphics and sophisticated design.

Bacon's professional life centered on the fretted-instrument culture of the day. He was a leading figure in its close-knit fraternity, playing engagements like the yearly Fretted Instrument Guild conventions. Using a five-string, he toured regularly solo, with his wife, Cassie, and in 1910/'11 as part of a trio with virtuoso guitarist William Foden and mandolinist Giuseppe Pettine. He also led groups like the Silver Bell Banjo club, playing at conventions in competition with The Gibsonians, led by James H. Johnstone. Naturally, each was equipped with the newest and finest instruments from their respective firms.

By 1915, Bacon was operating out of New London, Connecticut, distributing banjos and publishing *The Banjoist*. By 1920, he'd moved to Groton, where he became a full-fledged manufacturer.

The Soft Pedal mute – more effective than most!



A '20s six-string Silverbell – close as B&D came to a guitar at the time.

The Bacon Banjo Company prospered even as Fred was out gigging. He bragged of covering 10,000 miles in 1921, demonstrating banjos "Now made in the Bacon factory" – tacit admission they had previously not been. His need for someone to oversee manufacturing led to the other half of the B&D equation.

David L. Day was born in New Hampshire. He did not prosper as a player, but may be the most influential banjo *designer* of all time, though his most enduring creations – the Vega Whyte Laydie and Tu-Ba-Phone – never carried his name. Banjo players today have barely heard of Day, but his designs remain industry standards, copied and played by the majority of old-time and string-band stylists.

Day started with the Boston banjo firm Fairbanks & Cole as an office boy in 1883, and quickly rose through the ranks. When Fairbanks and Cole severed their partnership in 1890, Day stayed with Fairbanks. The "Electric" model they introduced in 1890 was not really electric, but pioneered the modern banjo rim and tone ring.

A.C. Fairbanks left his company in 1895 to pursue his other passion – bicycles – which were also big business in the 1890s. By then, the Fairbanks company was arguably the premier banjo builder in the world, offering superior, elaborately decorated instruments no others could match. Day – now the general manager and chief designer – soon pushed the company even farther.

In 1901, Fairbanks introduced Day's first masterpiece, the Whyte Laydie. This heavy-rimmed, superbly crafted white-maple banjo set a new standard of banjo excellence. It was followed in '09 by the Tu-Ba-Phone, an even higher-grade banjo with a metal tube (hence the name) under the tone ring. Both are considered the finest old-time banjos, as important as the Gibson Mastertone is to bluegrass.

In '04, the Fairbanks factory was destroyed by fire. Poorly insured and with no capital to rebuild, the crippled company was sold to Vega for a relative pittance. Day was again appointed general manager, and his banjos became a mainstay of Vega's business. He also had a hand in overseeing the company's guitars and mandolin production.

Vega founder N. Julius Nelson passed away in July, 1920, leaving his brother, Carl, and Day as principal officers. There's no record indicating what caused Day to reassess his position, but it was rumored that he asked to be made a full partner, and was denied. Whatever the cause, Bacon quickly hired him, and his much smaller firm soon benefitted from the services of the most talented and experienced banjo designer in the world.

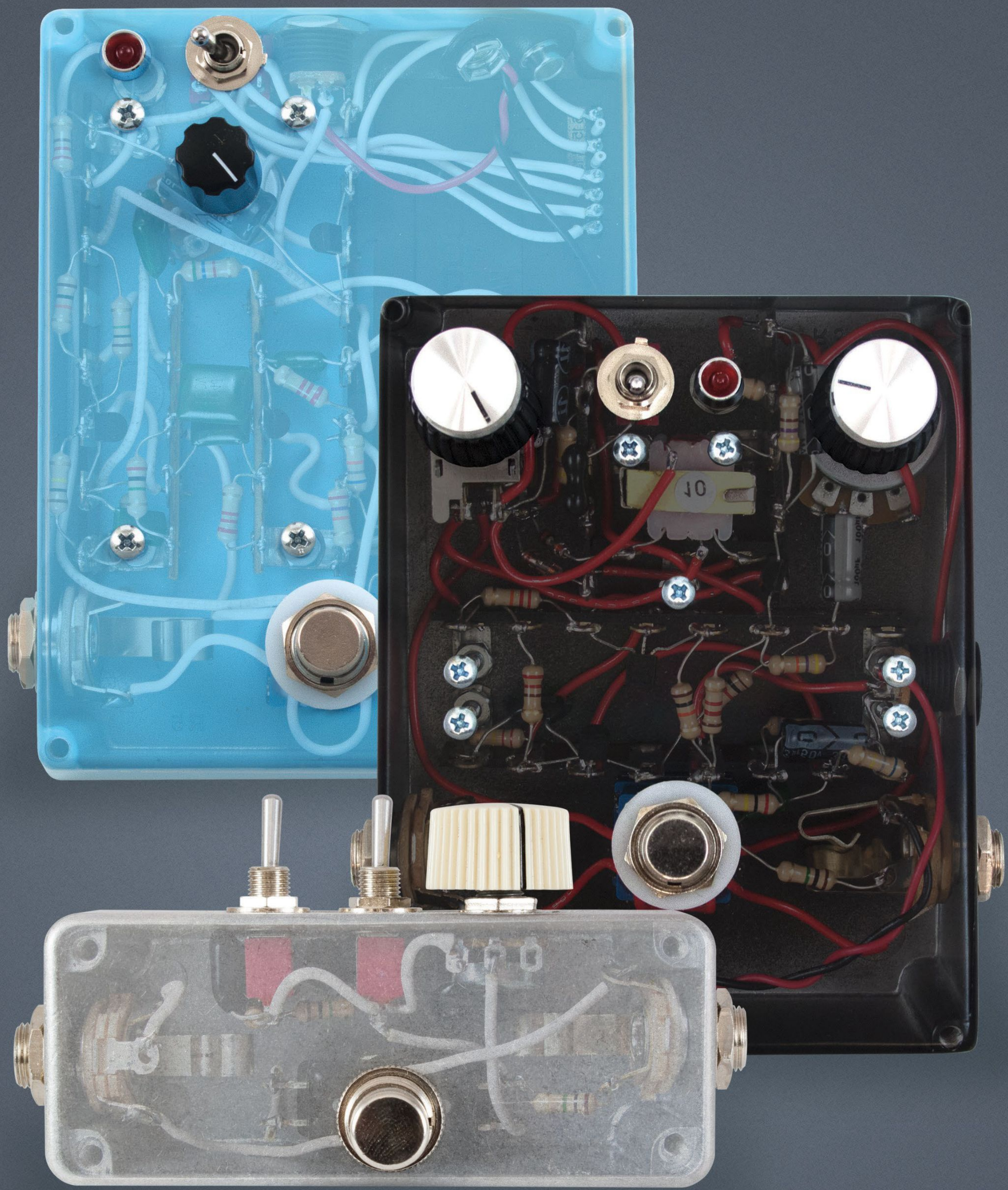
The two men had known each other for decades; Bacon endorsed Fairbanks banjos long before Vega absorbed them, and other than Vega being Bacon's first supplier, the two crossed paths at trade shows and conventions. Day joined the Bacon Banjo company in September, 1922, having received "...a fine gold watch" from his factory crew upon leaving Vega.

Day's arrival kicked Bacon's operation into gear. The name Bacon & Day first appeared on a line of Super banjos introduced shortly after, though the business name remained the Bacon Banjo Company. It's possible Day brought ideas Vega had declined to pursue.

The early '20s saw rapid evolution of the banjo from a five-string, open-back instrument to the four-string resonator powerhouses of the jazz age, and Bacon & Day was in the thick of it. The first B&D Silverbell banjos appeared on price lists in September '23, with the Super tone ring and a new, low-mounted/shallow flange and resonator, superb construction, and elaborate maple-and-pearl cosmetics. Silverbells quickly became some of the most-popular banjos of the four-string era, and the line expanded greatly over the next several years.

Bacon's catalogs were elegant and elaborate – full of effusive language and smiling endorsers. He even issued another magazine, *Silver Bell News*, showing off a slew of endorsers. Montana - The Cowboy Banjoist was an early convert, and an entire line of white-celluloid covered banjos was soon named for him. Circa 1930, Roy Smeck had his own Silverbell in several grades. By this point, opulence slid into gaudiness, as many Silverbells were swathed in engraved and painted pearloid in various shades (an industry trend at the time) and sometimes fitted with rhinestone trim.

It's hard to know if Bacon or Day personally preferred these flashy instruments to older maple-and engraved pearl models. It paid off, as ever-glitzier Silverbells sold well and dazzled crowds, including those in the cheap seats. While some orchestra players scoffed at their gaudy excess, denigrating them as "Vaudeville" banjos, period photos confirm Silverbells were popular with soloists and novelty acts more than dance-orchestra play-



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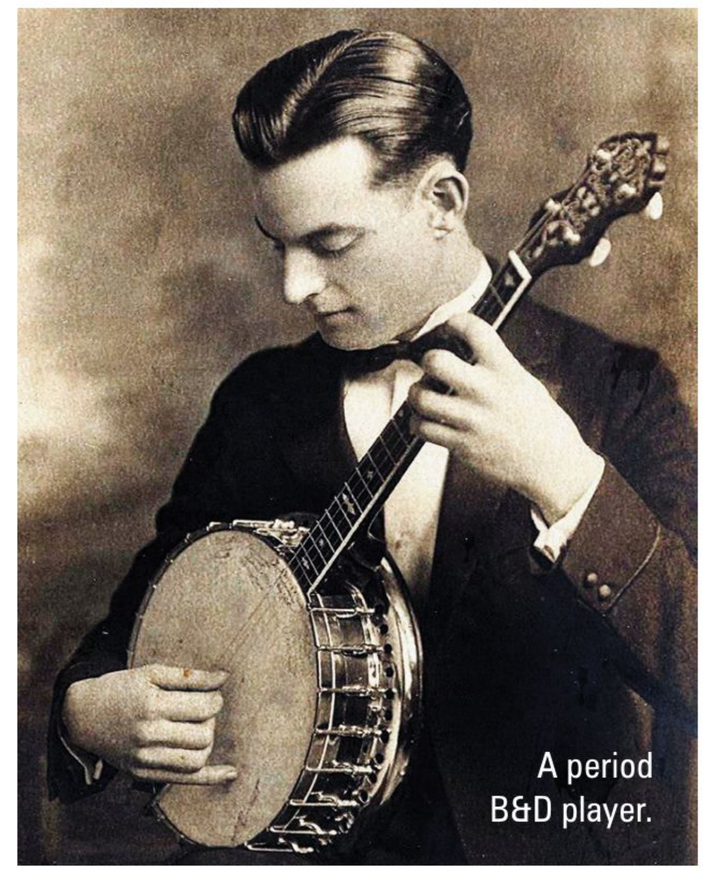

Fern Dale with her Silverbell (still!) in the '50s.

ers (it's rare to see one in an authentic '20s jazz band). Most B&D banjos were tenor and plectrum four-string models, but original five-strings do exist.

In the mid/late '20s, B&D offered the most-expensive production fretted instrument in the world – the Silverbell Ne Plus Ultra #9. This solid ebony, ivory-inlaid piece had a heel carved into an elephant or lion's head, and gold-plated/engraved everything. It retailed at $900 when a late-model Ford Model T cost $360! Many lower-grade banjos still bore the Bacon logo, with "B&D" used on better product.

A couple years along, the Silverbell was given a unique Soft Pedal mute. Made of an arced piece of metal spring-loaded from the bottom of the rim, when pressed against the player's leg it engaged an internal block that contacted the head just under the bridge, effectively cutting volume and softening the tone. The best such device offered, it was useful in performance; Smeck engaged it by bouncing the banjo on his knee to create a wah-like effect.

The market for orchestra banjos collapsed after '29, but Bacon & Day plowed on. By some accounts, Fred Bacon relinquished his role in the company, leaving Day to steer the business through tough times. They introduced new Silverbell models through the early '30s, including the amber-pearloid Sultana and large-rimmed Symphonie with a new tone ring. The number of later banjos that still exist suggests they sold better in the early Depression than other high-end makes. Perhaps their gaudy look was a morale booster – a visual "we're in the money" fantasy. Players who still featured the banjo after the mid '30s often chose a Silverbell – they're spotted in period photos well into the '60s and became expensive "vintage" instruments before the sunburst Les Paul existed! The Silverbell was later available in six-string format, and those are among the finest banjo/guitars ever produced.

The Bacon Banjo company sold small numbers of ukes and mandolins, but neither Bacon nor Day had much interest in the guitar; in '23, they bought samples from Martin stamped "Made by The Bacon Banjo Company" on the headstock, but never followed through. Inevitably, as the '30s progressed, declining banjo sales forced B&D – reluctantly, perhaps – to reconsider guitars. Next month, we'll take a look at the results. **VG**

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WRIGHT STUFF

The Kitty Hawk Custom Combo

BY DAVE HUNTER

Cross Dumble with Mesa/Boogie, build it in Germany, and what have you got? Why, a Kitty Hawk, of course! These combos and heads housed in distinctive, California-inspired hardwood cabinets with wicker grilles started popping up stateside in the '80s, usually greeted with "What the hell is that?" or "Oh, another Boogie copy!"

Both were appropriate and the second *partially* accurate. Most players, though – even if they've seen one – know little about Kitty Hawk amps, where they were made, and why they were named after the North Carolina town where the Wright Brothers launched their flying machine.

The origins of the odd, oft-revered/occa-

1983 KITTY HAWK CUSTOM SERIES

- Preamp tubes: five 12AX7
- Output tubes: four 6L6GC
- Rectifier: solidstate
- Controls: Ch1: Master, Level; Ch2: Master, Level; shared Treble, Middle, Bass, Reverb and Presence
- Speaker: EV 12L (originally)
- Output: switchable 50/100 watts RMS

Amp and photos courtesy of Julian Marsh.

eastmanguitars.com

EASTMAN

SB57/n & SB56/n

A SOLID LOOK OF VINTAGE. WITH LOLLAR PICKUPS.

The amp has a hefty mains transformer. Its EV 12L speaker has been replaced with a Celestion Creamback, largely to conserve weight. The Custom Series used four 6L6GC power tubes to generate 100 watts of output, though two could be switched off for half-power mode.

sionally loathed brand read like the logistical birth of Marshall or the trans-Atlantic marriage of JMI/Vox and Thomas Organ, though the results were quite different.

In the late 1970s, brothers Tungsten and Gundolf Roy had a company called Applied Acoustics, based in Bochum, West Germany, which was the authorized European importer of both Mesa/Boogie and Dumble amplifiers. No surprise, these were outrageously expensive on that side of the pond thanks to exchange rates and the cost of shipping. Wait times grew longer as their popularity soared.

Faced with similar impediments in '62, Jim Marshall and company decided to copy Fender's 5F6A Bassman schematic to build their own amps in London rather than keep importing them. Amid Beatlemania a few years later, Thomas Organ twisted their deal with JMI to start building their own renditions of "Vox" amps in California.

So, what did the Roy brothers do? Yep, they manufactured their own renditions of these hallowed American high-gain machines, only – as even many Kitty Hawk fans will admit – a few details were gummed up in the process.

Given the weight and bulk of cabinets and speakers, the Roys worked an agreement with Alexander Dumble to receive disembodied chassis; they'd then construct their own cabinets (and add speakers) for sale in the European market. Responsible for local service, they became familiar with the amps' insides. Put the two together with an extra helping of D.I.Y., and the Kitty Hawk was born!

Though the simpler Junior model also received acclaim, the flagship of the early '80s is the Dumble-meets-Boogie Standard model, with its searing high-gain overdrive stage and master Volume. This evolved into the Custom Series (featured here), which morphed a similar preamp with Level and Master in both the rhythm and overdrive stages, a shared three-knob tone stack, shared Reverb and Presence, and a switchable 100-/50-watt power-output mode.

Much like both of its inspirations, the Custom Series opens the bidding with preamp and tone stages derived from Fender's Twin Reverb, with Treble, Bass, and Middle controls sandwiched between two gain stages derived from the amp's first 12AX7 tube. Some of the potentiometer values here are a little odd – for example, 200k pots for the Treble and Bass rather than the traditional 250k. Perhaps that was just what the maker had on hand, though the lower quality of the parts forms the basis of one of the complaints many owners make of these amps, and pots are often a first point of upgrade.

The overdrive stage is largely Dumble-derived, though it shares elements of Boogie, too (as the originals do, in the broad sense). Rather unusually, though, the second triode in this stage takes the signal through a simple cathode-follower rather than adding further gain. Along the way, the circuit stops to provide a switchable Boost, plus Overdrive Accent toggles on the front panel for Treble, Middle, and Bass. From there, it's on to the four-6L6GC output stage (switchable to half power by disengaging two of the tubes). Between the rhythm and overdrive stages, the signal passes optional detours for a simple series effects loop and the tube-drive spring reverb.

Whatever their cobbled-together roots, the results of all this circuitry provided searing, high-gain sonic goodness that was craved by European players. And while North American distribution was sketchy, some made their way into the hands of American players eager to avoid the long waits for the Boogies and Dumbles they resembled, or who simply wanted something different.

For many Kitty Hawk players, though, the niggling issues were more matters of reliability than sonic virtue. The internal construction of the amps was never up to the standards of either of those to which they paid homage, and some elements were, in fact, severely downgraded. The circuits were built across several printed circuit boards (PCBs), which Mesa/Boogie had used, too, while Dumbles were entirely hand-wired on eyelet boards much as Fender had used… with epoxy goop added atop much of the circuit (post-Kitty-Hawk) to keep others from copying the layouts. The Roy brothers' PCBs weren't of the Boogie standard, however, and though they were seemingly laid out with decently wide traces, the wiring was often a jumble. In addition, all tube sockets had their pins directly wired to the boards themselves, which can cause problems from excess heat transfer. The electrolytic capacitors within the amps were underwhelming (underrated for some tasks) and the transformers were decent, if not particularly coveted iron, courtesy of Welter Audio-Electronic of Düsseldorf.

For all that, Kitty Hawk's better models had a sound – not entirely Dumble, nor Boogie, but something very much its own – which appealed to many players of the day, and still does. German blues guitarist Gregor Hilden used a Kitty Hawk Standard, and Winger/Whitesnake guitarist Reb Beach endorsed the amps for a time.

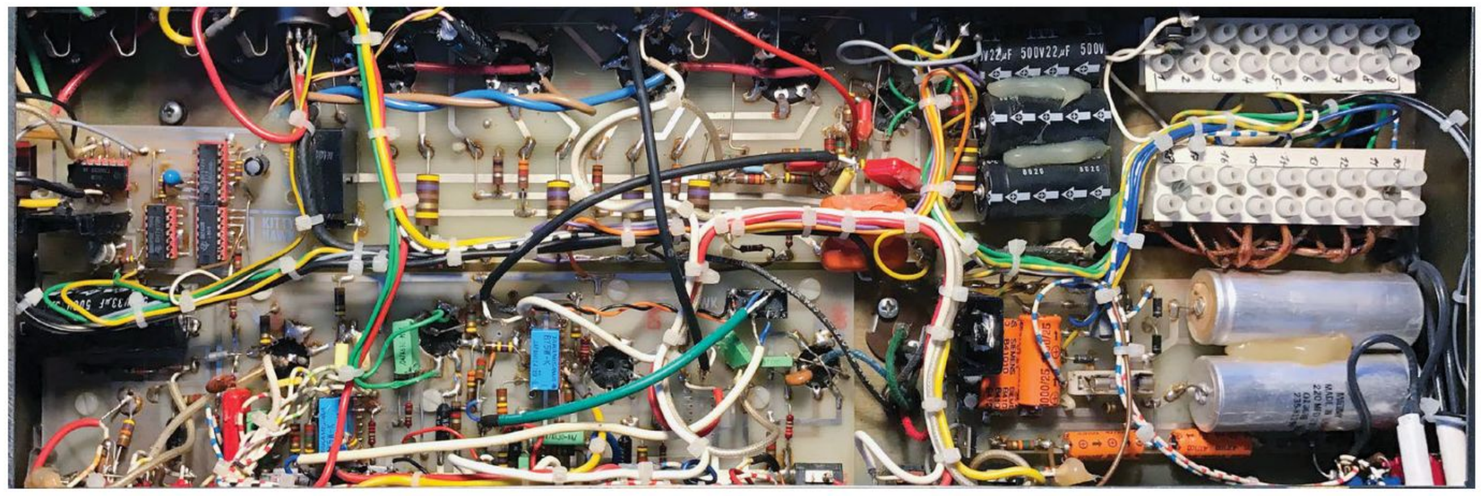
Our featured amp is owned by Julian Marsh, a Brit who collects vintage British

The front-panel switches and control functions speak to the blend of Boogie and Dumble.

amps, a few of which have previously appeared in these pages.

"I was searching for some time for an amp that does a clean sound that is slightly edgy with a nice pick response and sustain, and I think this is it," he said. "Its clean channel is perfect for playing crystal-clean, but with notes that bloom and sustain. It has a dark side, too, with a Dumble-like lead channel that adds thickness and a lot more drive if you want it. It works great for both a subtle slow blues and a driving shuffle."

After recently acquiring the amp, Marsh encountered the issues other owners have experienced – dodgy potentiometers, an Overdrive Master that had little effect at reining-in the fury, and a reverb that's kind of all-or-nothing. Fixes for these and a few other issues, as well as a general going-over by local tech Martin Cooper rendered the Kitty Hawk the amp it always should have been.



The jumbled wiring and a few inferior components led to reliability issues with some Kitty Hawks. This example has been upgraded to address these points, but the haphazardness of the chassis still reveals itself.

The Kitty Hawk brand appears to have faded away in the '90s, but in recent years surfaced in Neipel, in western Germany, though none of their traditional amps have been manufactured at that location. Oh, and that connection to the Wright Brothers' aerial adventures in North Carolina? No clue, we're afraid. **VG**

RETURN OF THE BLOB!

The Guild S-50 Jet-Star

BY MICHAEL WRIGHT
THE DIFFERENT STRUMMER

Image has always been a huge part of popular music, but in 1963 it all seemed more innocent – matching Nehru jackets and haircuts with bangs. So, it wasn't surprising that when Guild introduced its solidbody electric guitars that year, their distinctive designs were calculated to enhance the *image* of your combo, if not its sound!

An inadvertent stepchild of Epiphone, Guild was late to the game; in 1951, Epiphone experienced a crippling labor strike and, rather than give in to worker demands, relocated from New York to Philadelphia. But, most of its (now former) employees stayed in New York.

In '52, former Epi VP George Mann approached instrument dealer Al Dronge, who was heavily into the New York jazz scene; they teamed to establish Guild and, relying heavily on the labor of former Epi luthiers, set up shop across the river in Hoboken, New Jersey, where they made acoustic and acoustic/electric archtop jazz boxes, followed by other acoustics. The folk revival of the late '50s certainly helped Guild succeed, but by the early '60s, solidbody electrics had become inevitable.

In '62, Guild debuted its highly successful semi-hollow Starfire thinline electrics, followed by its first solidbody electrics (and a bass) in '63, all with glued-in necks and 14$^{3}/_{4}$" scales. Top of the line was the S-200 Thunderbird, an oddly offset double-cutaway (later known as the "Gumby" shape) with two of its Anti-Hum pickups, a Hagstrom vibrato, and built-in "stand" on the back. Under the Thunderbird was the symmetrical S-100 Polara, also with twin humbuckers and Hagstrom vibrato. In place of the S-200's block fretboard inlays, it had dots, and in '64 could be had with the built-in stand as an option. Positioned as a beginner/student model was the S-50 Jet-Star, with a "Frequency-Tested" single-coil pickup and bridge-tailpiece assembly.

All three guitars were given an asymmetrical three-and-three headstock with points along the top, while the Polara and Jet-Star had the same body shape.

Most Guild solids had mahogany necks and bodies, but some may have had maple necks or other timbers in the body, and were factory finished in opaque colors. All three were offered in Cherry Red Starfire, with Sunburst and Emerald Green on the Thunderbird and Polara. In '64, Emerald Green joined Honey Amber, Ebony Grain, and White as special-order finishes. A baby blue is sometimes seen, but it's not mentioned in catalogs.

While the Jet-Star was a basic guitar and few experienced players would laud the positioning of its sole pickup, it has a *really* solid feel that's noticeably better than a beginner model by Kay, Harmony or Valco, especially with the set neck.

All S-series guitars were shown in Guild catalogs at least through '68 with the same artwork and pointed three-and-three

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Guild's modern Jetstar ST (left) recalls the short-lived/mid-'60s in-line headstock inspired by Gibson's Firebird (middle). A '66 S-200 Thunderbird (right).

headstock. However, a significant number of Jet-Stars are found with a hooked six-in-line head that was never cataloged – likely a response to Gibson's Firebird, which from '63 through '65 had a six-in-line head with a hook that curved upward, tuners along the bottom. There's a similar "blobbishness" to both designs, and an extensive search for six-in-line Jet-Stars revealed the earliest dated to late '65, with the majority dating to '66. It appears Guild capitalized on Gibson's change to create the six-in-line Jet-Star head about the same time the Firebird was redesigned to its "non-reverse" body style – somewhat ironic in light of issues raised by headstock swiping on Japanese guitars in the '70s.

In '66, Guild was bought by the conglommerate holding company Avnet, Inc. and production was shortly thereafter moved to Westerly, Rhode Island. This roughly coincides with the demise of Guild's first solidbodies.

It's impossible to say how plentiful Guild solidbodies were, but anecdotal memory suggests not very. Guild was big in jazz boxes and dreadnoughts, but other than Starfires, not so much in electrics. Plus, the times they were a-changin' for popular music; styles evolved radically during the '60s. While a rock band's image was still carefully cultivated, control of that image had largely migrated from music-business moguls to the artists themselves, thanks

Guild S-200: Eric Newell/George Gruhn. Gibson Firebird III Pelham Blue: Dave Rogers.

Guild

SOLID BODY ELECTRICS

POLARA S-100

■ For the modern technician, a luxurious solid body guitar that contributes color and sparkle to every performance, while blending easily with other instruments.

Hand sculptured for comfort, this graceful Guild is 13¼" wide, 17¾" long, and only 1 9/16" deep. Has the famous Guild fast-action neck, 24¾" scale, and 22 frets.

Equipped with 2 Guild "Frequency-Tested" pickups with 2 tone and 2 volume controls, plus toggle switch for pick-up selection.

At no extra cost, offers the convenience of the Guild Built-In Guitar Stand, which holds the instrument securely in ready-to-use position.

Has Guild Adjusto-Matic 6-Way Bridge, specially engineered vibrato tailpiece, and input jack. Factory-fitted with Guild EA-610 Strings.

Cherry-Red "Starfire" Sunburst Finish

No. 4519 Hard Shell Case, 3 ply veneer, plush lined

No. 15-S Economy Case, deluxe covering, crushed plush lined

Padded Professional Gig Bag

Built-In Guitar Stand

Thunderbird S-200

THUNDERBIRD S-200

■ Powerfully exciting! An instrument for the hard-driving guitarist who searches continually for new horizons of sound.

This beautifully balanced, comfortably contoured solid body electric is 13¼" wide, 19¼" long, and only 1 9/16" deep. Has Guild's lightning-action neck with deluxe bound fingerboard having 8 inlaid position blocks. Scale is 24¾", with 22 frets.

Equipped with 2 adjustable Guild Anti-Hum Pick-Ups with 2 tone and 2 volume controls, plus solo/rhythm selector switch, solo tone modifying switch and 2 off-on pick-up switches. Engineered on the humbucking principle, Guild's Anti-Hum Pick-Ups are hypersensitive to every string vibration, yet filter out all hum and other interference.

At no extra cost, offers the convenience of the Guild Built-In Guitar Stand, which holds the instrument securely in ready-to-use-position.

Has Guild Adjusto-Matic 6-Way Bridge, specially engineered vibrato tailpiece, and input jack. Factory-fitted with Guild EA-610 Strings.

Cherry-Red "Starfire" Sunburst Finish

No. 4519 Hard Shell Case, 3 ply veneer, plush lined

No. 15-S Economy Case, deluxe covering, crushed plush lined

Padded Professional Gig Bag

Built-In Guitar Stand

PATENT PENDING

Polara S-100

Jet-Star S-50

JET-STAR S-50

■ Guild quality from top to bottom . . . in an impressive solid body that identifies its owner as a musician who has equipped himself with an instrument of prestige.

Pleasingly contoured body is designed for comfort and ease of handling, is 13¼" wide, 17¾" long, only 1 9/16" deep. Has the famous Guild fast-action neck with 24¾" scale and 22 frets.

This instrument has a single built-in Guild "Frequency-Tested" pick-up with individual adjustment screws and separate tone and volume controls. Distinctive new Guild integral tailpiece-bridge combination, with swing-off cover, is adjustable for height, tension and intonation.

This easy-action solid body guitar is highly recommended by teachers for student and other amateur use. Factory-fitted with Guild Strings.

Cherry Red "Starfire"

No. 15-S Economy Case, deluxe covering, crushed plush lined

Padded Professional Gig Bag

Emerald Green, Honey Amber, Ebony Grain and White on Special Order

The solidbodies page from the circa-'64 Guild catalog; aeronautical names reflected the era's fascination with outer space, inspired by the Telestar satellite.

to the evolution of groups like the Beatles. Matching suits and mop-tops were out, and blobbish guitars no longer fit. Besides, they weren't what Mike, Eric, Jeff, or Jimmy was playing.

The subsequent story of Guild reads like a picaresque novel, with company ownership passing through a variety of hands. Recently moving from the Fender umbrella, it is again building guitars (now in Oxnard, California), including a recent reissue of the Jet-Star – with the borrowed Firebird six-in-line headstock! **VG**

An S-100 propped on its infamous "stand."

Guild S-200: Eric Newell/George Gruhn.

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D'AQUISTO'S DREAM

The Universal Archtop

BY GEORGE GRUHN AND JOE SPANN

Taken at face value, this 1972 D'Aquisto custom oval-hole might seem unremarkable, or at least quite similar to other James D'Aquisto instruments. But, it illustrates a principle important to its builder – that of the "universal" archtop, suitable for any musical situation.

D'Aquisto archtops have been featured here several times ("Custom Build Complications: The D'Aquisto Excel," December '18, "Mel Bay's 1974 D'Aquisto," May '17, and "1971 D'Aquisto Custom Oval-Hole," November '04), but this example presents the opportunity to talk about D'Aquisto's belief that, when constructed with a specific use in mind, archtop guitars could produce the same results as any flat-top.

While D'Aquisto's career was nearly as long as his mentor, John D'Angelico, D'Aquisto's output was far less; his ledger lists approximately 360 guitars and three mandolins over a period of 31 years, while D'Angelico produced almost four times as many instruments in roughly the same amount of time.

Early in his career, D'Aquisto offered relatively standardized models, but by the early '70s, his designs were in transition, moving to ebony pickguards and tailpieces along with wood bindings and s-shaped soundholes (instead of f holes). A few later instruments had even more-radical innovations – four soundholes in the top, a port in the side, or "size-adjustable" soundholes. In an artistic sense, they were avant-garde.

Our featured instrument is one of his early transitional examples, with a peghead similar to earlier guitars and unornamented ebony fretboard, pickguard, tailpiece, and bridge. The bindings are traditional multiply white-and-black plastic rather than the wood he used later. The oval soundhole is a rarity for a D'Aquisto instrument (like D'Angelico, he made them only on custom orders), but it's figured-maple neck, back, and sides are similar to his other archtops, as is the elevated fingerboard, consistent body depth (3") and carved-spruce top with X-bracing (though the top on this one varies in that it's extremely thin in the recurve). It exhibits the world-class craftsmanship and playability found in all D'Aquistos.

However, its small body differs significantly from most D'Aquisto archtops, with its 14$^{3}/_{4}$" lower bout, 11" upper bout and 19" length – dimensions roughly similar to a Martin 000. At 2", the nut is as wide as a classical guitar – much wider than a typical archtop or flat-top. The 25$^{1}/_{4}$" scale is unusual because it's shorter than the majority of archtops (usually 25$^{1}/_{2}$") but longer than a 000 (24.9"). Combined with the shorter body, this results in a bridge placed much closer to the end of the body and more toward the center/top at the lower bout. As a consequence, the tailpiece is small and string length between bridge and tailpiece is very short (which reduces overtones). The metal tailpiece mount is also very elevated, which reduces string break

Photos by Will Ritter, courtesy of George Gruhn.

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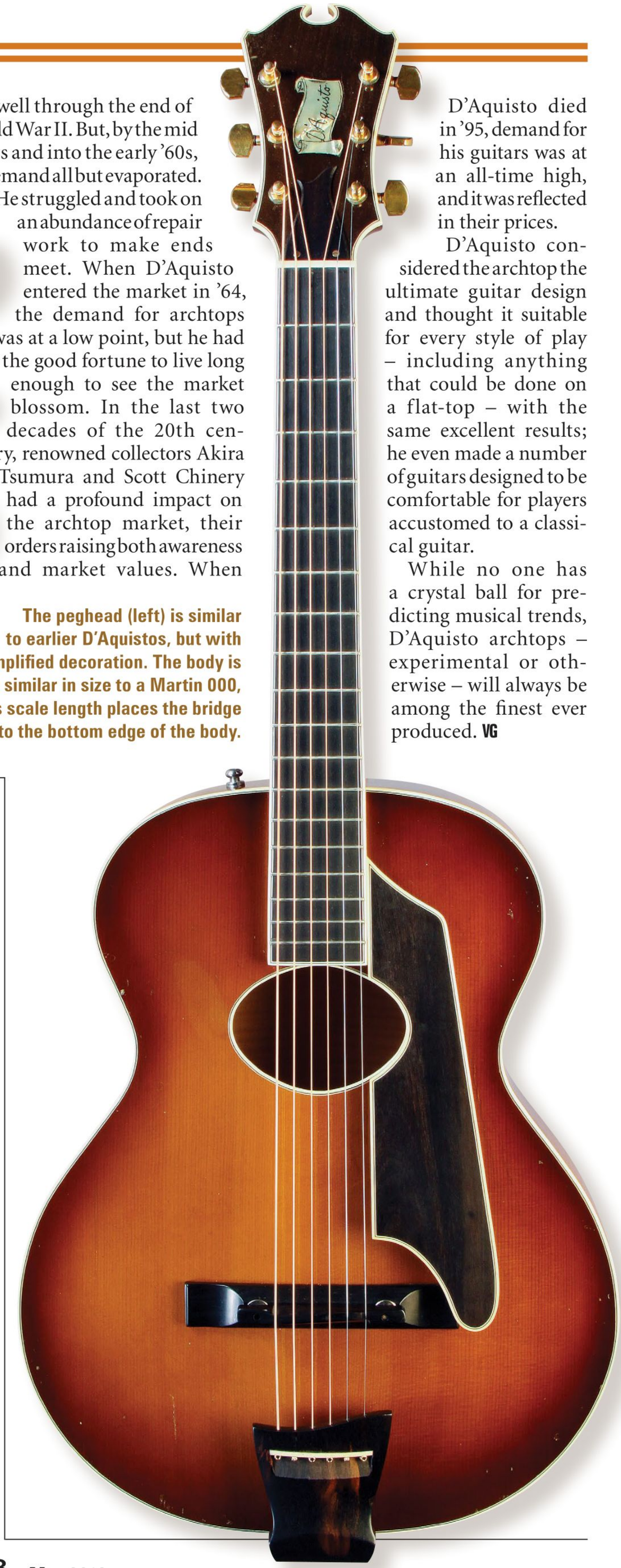
across the bridge and increases sustain of the notes.

In many ways, these structural changes point to a guitar specifically intended for playing fingerstyle, and it performs very well in that area, with plenty of volume and tone. Plus, it offers more sustain than most archtops. It's a versatile sound, well-suited to modern/smooth jazz of artists like Earl Klugh, Pat Metheny, or George Benson, or applications where a flat-top is normally used. D'Aquisto shop books say it was built for singer/songwriter Melanie Anne Safka-Schekeryk (a.k.a. Melanie).

Early in his career, John D'Angelico experienced great sales. His guitars were in-demand and he did well through the end of World War II. But, by the mid '50s and into the early '60s, demand all but evaporated. He struggled and took on an abundance of repair work to make ends meet. When D'Aquisto entered the market in '64, the demand for archtops was at a low point, but he had the good fortune to live long enough to see the market blossom. In the last two decades of the 20th century, renowned collectors Akira Tsumura and Scott Chinery had a profound impact on the archtop market, their orders raising both awareness and market values. When D'Aquisto died in '95, demand for his guitars was at an all-time high, and it was reflected in their prices.

D'Aquisto considered the archtop the ultimate guitar design and thought it suitable for every style of play – including anything that could be done on a flat-top – with the same excellent results; he even made a number of guitars designed to be comfortable for players accustomed to a classical guitar.

While no one has a crystal ball for predicting musical trends, D'Aquisto archtops – experimental or otherwise – will always be among the finest ever produced. **VG**



The peghead (left) is similar to earlier D'Aquistos, but with simplified decoration. The body is roughly similar in size to a Martin 000, but its scale length places the bridge closer to the bottom edge of the body.

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1969 Epiphone Granada (REPLACED BRIDGE/TUNERS, PRO NECK REPAIR @ HEEL) ... $1,000.00
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1922 Gibson Style A-4 Mandolin (LOAR-ERA, OVAL HOLE, PADDLE HEAD, BURST) ... $5,200.00
1923 Gibson Style A Mandolin (LOAR-ERA, SNAKEHEAD, BLACK FINISH, RECENT REFRET) ... $2,400.00
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1995 Rickenbacker 330 (TURQOUISE METALLIC! A BUNCH OF WEAR, LOLLAR BROILER BRIDGE P'UP) ... $1,400.00
1950s Silvertone 1382 "Thin Twin" (REPLACED TUNERS/SWITCH TIP, OTHERWISE ALL-ORIGINAL) ... $1,300.00
2010 Santa Cruz Rosewood D (EXC/MINT CONDITION, A REAL BEAUTY!) ... $3,950.00
1966 Silvertone1484 Twin Twelve amp (REPLACED X-FORMER, H.O DAMAGE TO CAB) ... $800.00
2016 Taylor W16CE-LTD (AA WALNUT BACK & SIDES, SITKA TOP, CUTAWAY) ... $2,800.00
1927 Vega Professional Tenor Banjo (ALL-ORIGINAL, TUBAPHONE TONE RING) ... $1,200.00
1964 Vega SS-5 Folklore Banjo (LONG NECK, MAPLE NECK/POT, VERY GOOD COND.) ... $1,400.00

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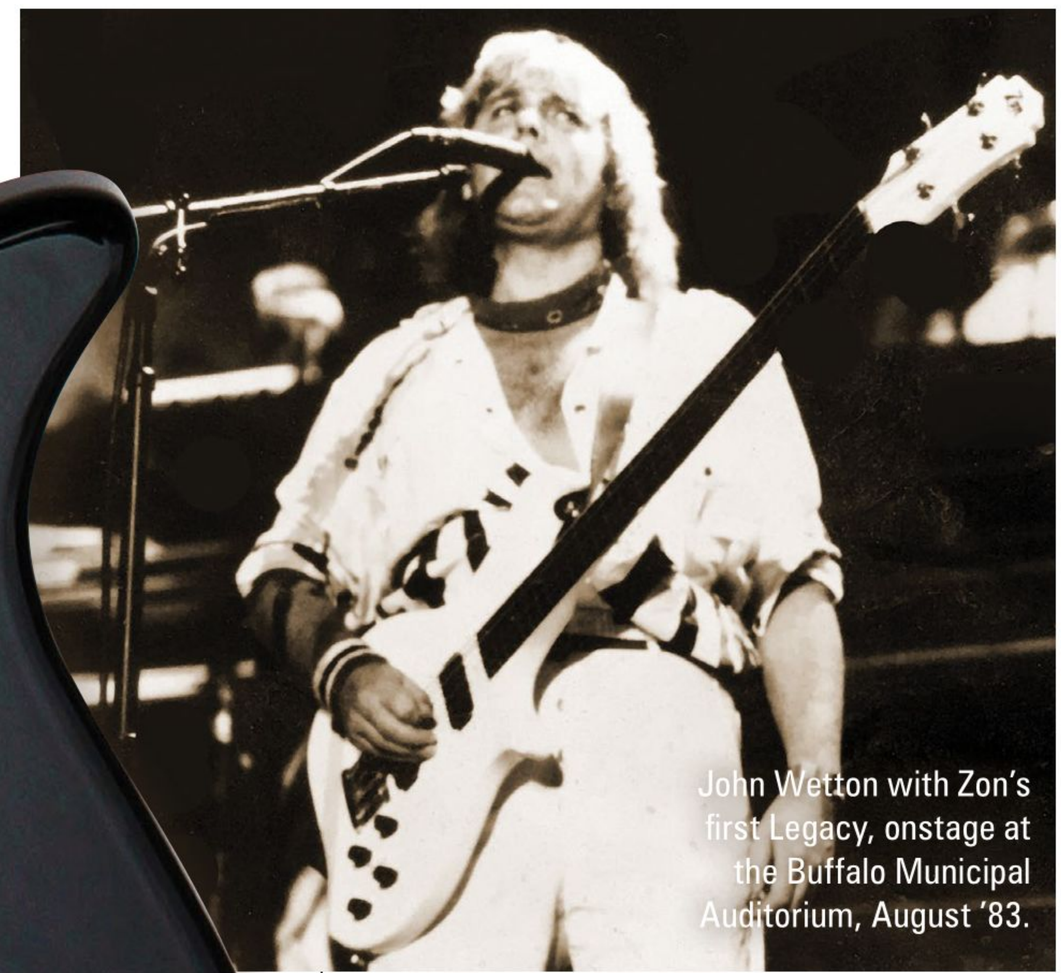
When Joe Zon moved his workbench from the back of Buffalo (New York) Guitar Outlet and into his own shop in May of 1981, he had a very lofty goal – to reimagine the electric bass.



John Wetton with Zon's first Legacy, onstage at the Buffalo Municipal Auditorium, August '83.

ANGULAR AESTHETIC, ASIA CONNECTION

The Zon Legacy

BY WILLIE G. MOSELEY AND WARD MEEKER

Carrying a stellar reputation for his repair work and custom builds at BGO, he wanted to advance the sound and stability of his basses by using graphite necks; lightweight and rigid, Zon thought the material was ideal given its immunity to warping or twisting.

The first prototype exemplified his vision – an ultra-modern instrument, it was dressed with custom Bartolini pickups and active electronics made by Polyfusion (famous for it modular synthesizers). Its neck was graphite, created in a mold made by Zon.

In June of '82, he displayed a handful of four- and eight-stringed basses at the NAMM show and drew attention, especially from other bass builders including some particularly encouraging folks at Alembic. A few months later, he scored his first major endorser in fellow Buffalonian Rick James.

"I'd done a lot of repair work for Rick, and when his guys checked out a new bass I'd made, they had me bring a couple to their rehearsal. Rick plugged in, and as soon as he heard their tone, bought them on the spot."

In January of '83, Zon read an interview with one of his musical heroes, John Wetton, wherein he discussed the likes and dislikes of the Gibson Victory he was playing onstage with the supergroup Asia.

"A couple months before that, I'd made

John Wetton, 1983: Michael Tuberdyck.

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the first Legacy, and I realized the attributes Wetton wanted in a bass were close to what it had – the only real difference was mine *surpassed* what he was looking for."

When a local radio station began airing promos for an interview with Wetton during Asia's tour stop in Buffalo, Zon hatched a plan to get the Legacy into his hands. But there was a hitch.

"The one Legacy that I'd made at the time was bought by my dear friend, Joe Hoyson," he said. "So I had to borrow it from him!

"Anyway, I waited in the lobby at the radio station, bass in hand, and as John came out of the studio, I approached and said, 'John, this is the bass you described in *Guitar Player*...' then I introduced myself. He looked it over as I talked about it; he liked the concept and feel of the neck."

Wetton invited Zon to bring the bass to the band's sound check later that day.

"As they worked through the first tune, it sounded amazing," Zon remembered. "Hearing something I created being played at a volume and sonic clarity that surpassed anything I'd heard in a club... it made the hair stand up on the back of my neck!"

Wetton's tech asked if the bass could be used during the show that night. Naturally, Zon complied and much to his delight, Wetton played the Legacy for the entire show. Afterward, Zon went to fetch it, but, "John was so smitten, he *bought* it on the spot, *and* agreed to endorse it!

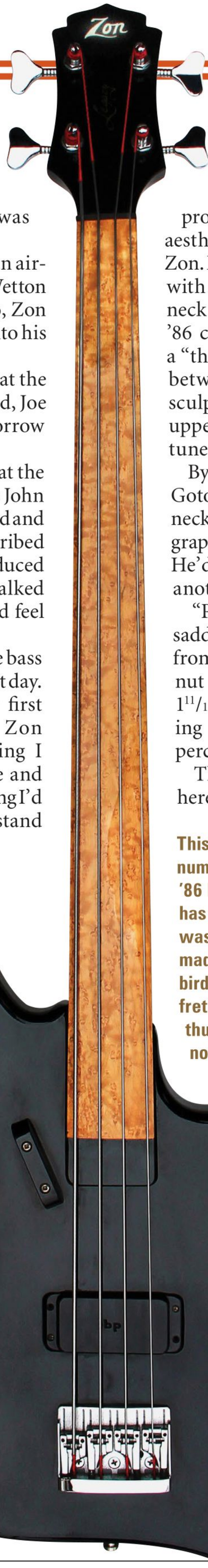
"The next day, I had the thorny task of telling Joe that Wetton kept his bass," Zon said with a chuckle. "But, we were both prog-heads – very familiar with John and his work – and being the friend he was, he was happy about the outcome and glad to have been part of the event."

The Legacy's body, including the pronounced cutaways "...evolved from a mix of body profiles I liked, blended for aesthetics and ergonomics," said Zon. Early versions had poplar wings with a maple center and a graphite neck licensed from Modulus; the '86 catalog described its profile as a "thin, oval shape." The transition between neck and body were hand-sculpted for smooth access to the upper frets, while the bridge and tuners were Schallers.

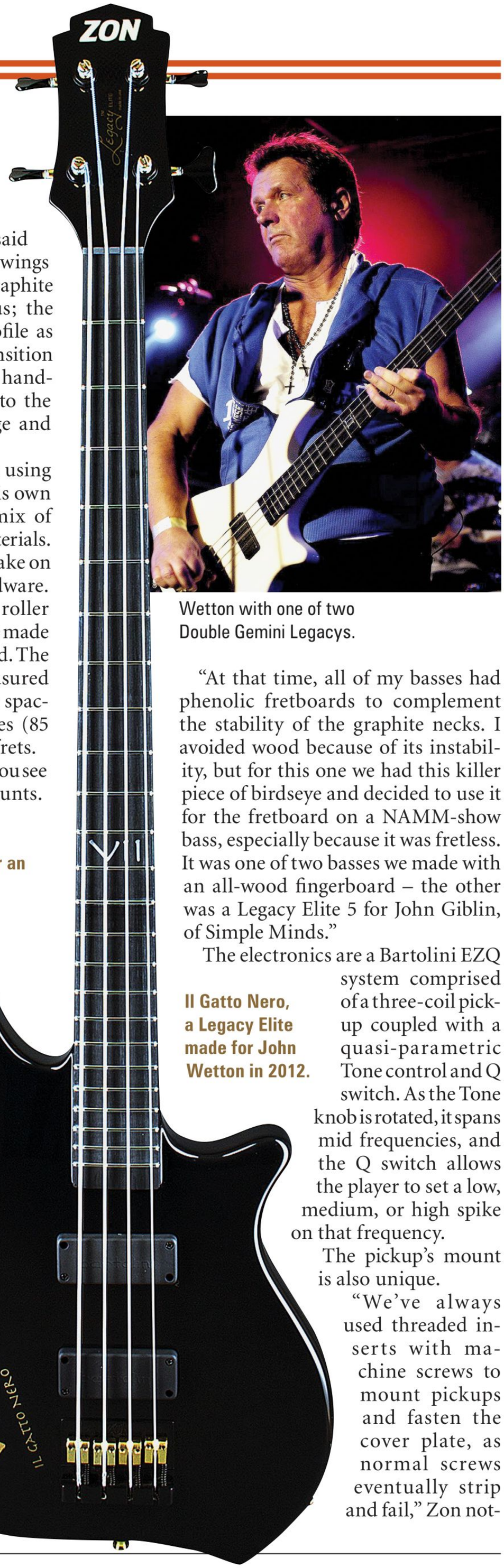
By the mid '90s, Zon was using Gotoh tuners and making his own necks from a proprietary mix of graphite, wood, and other materials. He'd also designed his own take on another crucial piece of hardware.

"Players didn't like the roller saddles, so I designed a bridge made from machined brass," he said. The nut was graphite and measured $1^{11}/_{16}$", scale was 34", string spacing 19mm. Fretted examples (85 percent of Legacys) had 24 frets.

The fretless Legacy Bassic you see here is unique on several counts.



This '86 Legacy Bassic (serial number T45694) was made for an '86 NAMM show. It has a poplar body, was one of two made with a birdseye-maple fretboard. The thumb rest is not original.



Il Gatto Nero, a Legacy Elite made for John Wetton in 2012.

Wetton with one of two Double Gemini Legacys.

"At that time, all of my basses had phenolic fretboards to complement the stability of the graphite necks. I avoided wood because of its instability, but for this one we had this killer piece of birdseye and decided to use it for the fretboard on a NAMM-show bass, especially because it was fretless. It was one of two basses we made with an all-wood fingerboard – the other was a Legacy Elite 5 for John Giblin, of Simple Minds."

The electronics are a Bartolini EZQ system comprised of a three-coil pickup coupled with a quasi-parametric Tone control and Q switch. As the Tone knob is rotated, it spans mid frequencies, and the Q switch allows the player to set a low, medium, or high spike on that frequency.

The pickup's mount is also unique.

"We've always used threaded inserts with machine screws to mount pickups and fasten the cover plate, as normal screws eventually strip and fail," Zon not-

'86 Zon Legacy: Willie G. Moseley. Zon catalog and ad images courtesy of Steve Brown. John Wetton: Mike Inns/Wikimedia Commons.

ed. "And, our soapbar pickups are mounted with four screws – two on top hold the pickup down, while two on the underside push it up; the pickup can be positioned in six directions for precise alignment with the strings. This also eliminates the need for springs and the potential for it to vibrate loose."

The pickup is in the original location for the model – slightly closer to the bridge than on the single-pickup Legacy in the '86 catalog. Zon said moving it forward imparted better bass response.

In addition to Wetton and Giblin, Legacy players have included Mark King (Level 42), Jason Newsted (Metallica), Adam Clayton (U2), and Tim Butler (Psychedelic Furs).

In 1987, Zon moved the company to Redwood City, California.

Among later single-pickup Legacys was a '91 model ordered by Jim Roberts, founding editor of *Bass Player* magazine, who reviewed a fretless Zon and soon after visited the shop on a quest for a bass with "warm tone."

"Joe suggested a walnut top, so I placed an order," Roberts said. "After awhile, he asked me to look at a few body roughs he'd glued up with walnut tops. We looked at them and talked about the grain patterns. I asked my son, Miles, who was three years old at the time, which one he liked best. He pointed and said, 'That one.' And it was the right choice. The finished top was absolutely gorgeous, and the bass has exactly the clear, warm tone I wanted."

Today, Zon's fretboards are Phenowood – a phenolic-impregnated wood that, like the neck, is very stable.

"Since the early days, we've tweaked the formula to incorporate other materials, essentially tuning the neck for a more-organic tone," Zon said. "And, our necks are not exclusively graphite anymore; we refer to them as 'composite.'"

Roberts acknowledges that there have always been skeptics when it came to composite materials, but points out that a lot of players who've tried a Zon were impressed by the combination of wood bodies, the right electronics, and their non-traditional necks. "Good tone is good tone," he said.

In 2006, the original lineup of Asia was reunited, and Wetton reunited with Zon Guitars, acquiring several new instruments – standard Legacys and custom builds with Ferrari Red, Gloss Black, and Satin Black finishes. In '07, Wetton took delivery of two white Legacy Double Gemini models with the Roman numeral II inlaid at the 12th fret. In '12, he ordered a black Legacy with VII on its 12th fret and the number and inscription "Il Gatto Nero" on the body – the number referencing his years of sobriety.

Wetton onstage with his Ferrari Red Legacy, circa 2006.

Wetton passed away in 2017. Zon still makes the Legacy, and its distinct look and features still attract attention. **VG**

Legacy (dual pickup) in pearl white with gold hardware

Legacy in electric blue

The Legacy page from Zon's 1986 catalog.

John Wetton '06: Jomelia/Wikimedia Commons.

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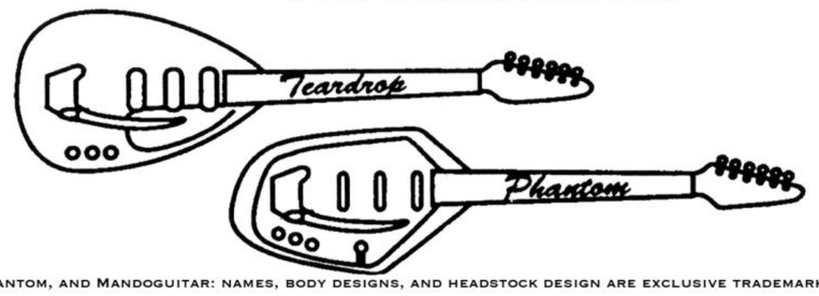

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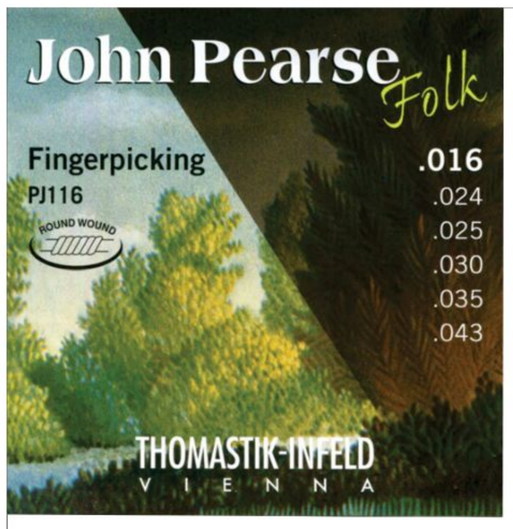

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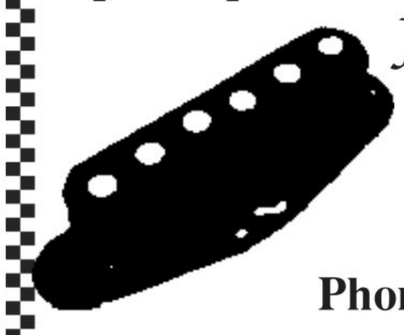

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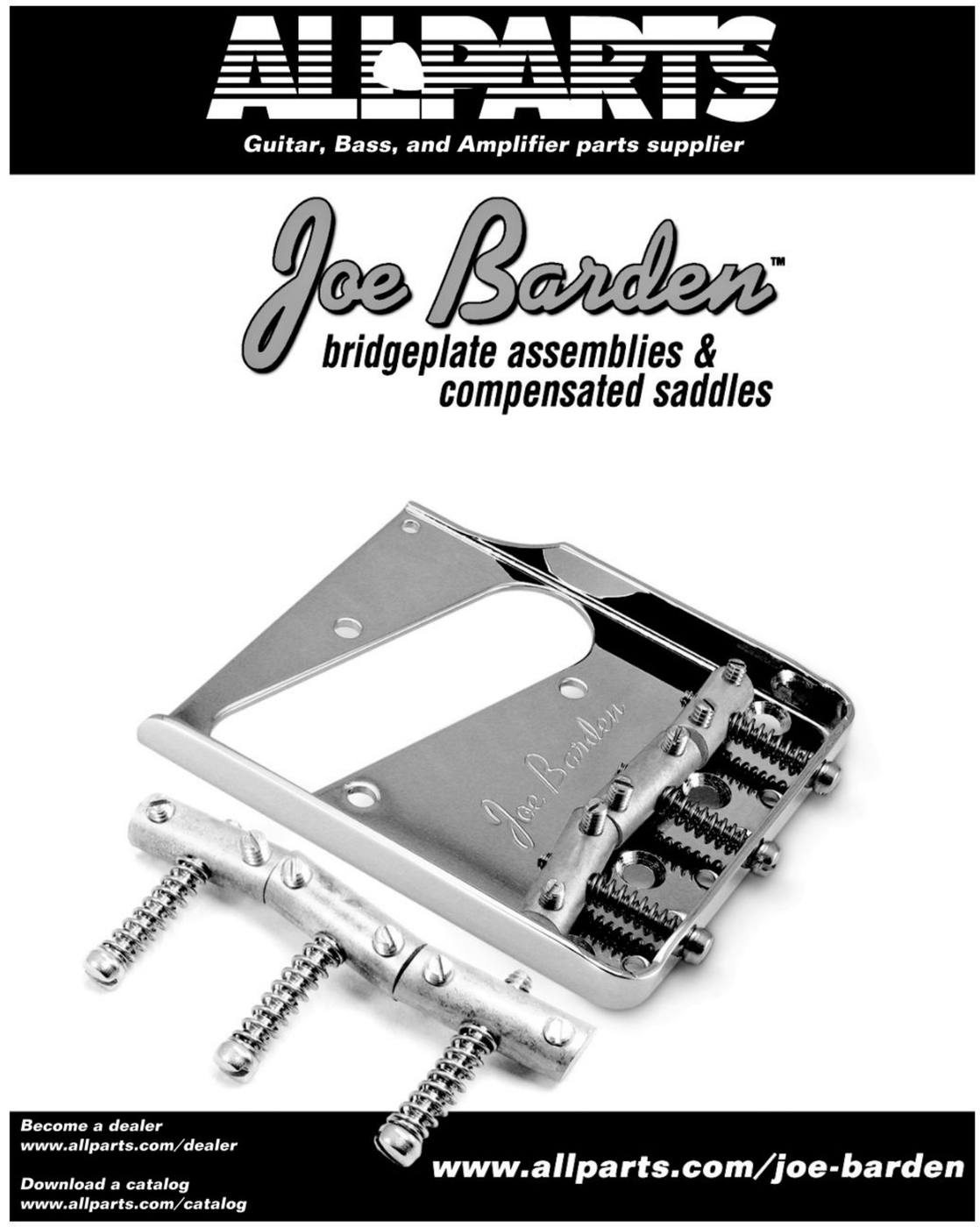

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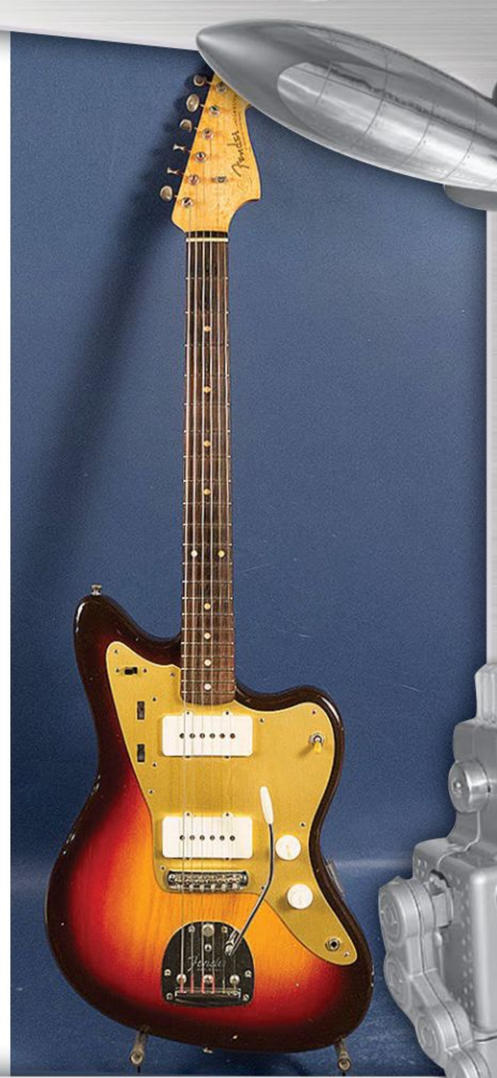
1959 Gibson ES-175D
Sunburst, EX, All stock wood bridge, pickguard and original PAF pickups. If you read this magazine you know many if not most have been harvested for the vital parts. Just like how I lost my kidney except woke up in a bathtub of ice. OHSC $10,500

1964 Mosrite Ventures Model
Original custom color Teal Blue. Green guard top mount jack, no logo pickups or knobs, Vibra mute. Original faux alligator case. Nokie Edwards was "da man" and these guitars are art objects. $5500

1960 Epiphone Deluxe Amp
1 of only 10 made. Very early reverb combo (for any maker) 15" Jensen, tube reverb, tremolo, all stock, shop checked, sounds great and impossible to find. Epiphone collectors don't wait. $2500

1959 Fender Jazzmaster
Sunburst, refret yet cleanest one around. 2 employees hacked this ad, wait,X?! Please don't buy this. Tweed case, please don't buy this, turn away go spend that $9500 elsewhere. Fantastic, but we hear you don't need it. Sorry to bother you.



The Science of Vintage

Price Guide

By Alan Greenwood & Gil Hembree

1968 Fender Telecaster Thinline

NEW & UPDATED LISTINGS

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1982	Acoustic 114 Amp	50 watts, 2x10	$200	$270
1959	Airline Tube Amp (small)	1x8 speaker	$225	$325
1968	Ampeg BB-4 Baby Bass	Solid color or sunburst	$1,700	$2,300
1957	Ampeg Dolphin I Amp	Single-channel	$425	$550
1958	Ampeg J-12 Jet Amp	Rough tan	$525	$675
1962	Ampeg R-12 R Reverberocket Amp	15 watts, 1x12, reverb	$600	$800
2000	Ampeg SVT-610e Cabinet	6x10	$425	$550
1962	Ariatone Model 810 Amp	12 watts, 1x8, trem, brown cover	$450	$600
1970	Audio Guild Ultraflex Amp	2x12, tube, reverb, trem	$800	$1,025
1968	Baldwin Professional Deluxe Amp	1x12, Supersound	$300	$425
1997	Collings OM-1		$2,400	$3,100
1968	Coral Long Horn Bass	L2LB4 (extended neck)	$1,150	$1,525
1999	Crate Vintage Club 5212 Amp		$275	$375
1964	Da Vinci Model 440A/D40 Custom Amp	1x12, reverb, vibr	$1,000	$1,350
1960	Danelectro Cadet Amp		$200	$275
1961	Danelectro Model 274 Centurion Amp	15 watts, 1x12	$400	$525
1955	Danelectro Model 78A (Series D) Amp		$475	$625
1942	D'Angelico Style A-1	Sunburst	$7,500	$10,000
1936	D'Angelico Style B	Sunburst	$9,500	$12,500
1966	D'Aquisto New Yorker Deluxe (Cutaway)	Blond	$34,000	$45,000
1984	D'Aquisto New Yorker Deluxe (Cutaway)	Sunburst	$36,000	$47,000
1959	DeArmond R15T/Model 112 Amp	1 6V6 power	$2,750	$3,600
1949	Dickerson Oasis Amp	1x10, pearloid	$225	$300
2008	Egnator Rebel Amp	20 watt head, 1x12 cab	$390	$500
1948	Electromuse Amplifier	1x12	$175	$225
1958	Epiphone Coronet (Solidbody)	Cherry, NY pickups	$2,900	$3,900
1963	Epiphone Dwight		$2,700	$3,600
1943	Epiphone FT 79	Solid walnut back & sides	$2,500	$3,300
1965	Epiphone Sheraton	Sunburst	$4,000	$5,200
1966	Estrada Violin Bass (import)		$400	$525
1908	Fairbanks Tubaphone #3 5-String Banjo		$3,200	$4,100
1986	Fender '50s Stratocaster/ Classic Series		$600	$800
2016	Fender '57 Custom Twin Amp	40 watts, 2x12	$1,475	$1,900
2015	Fender American Standard Precision Bass		$750	$975
1990	Fender HM Bass V		$700	$925
1966	Fender Jazz Bass	Candy Apple Red	$7,500	$10,000
1958	Fender Jazzmaster	Sunburst, maple 'board	$6,900	$9,100
2012	Fender Pawn Shop Series	Mustang Special	$450	$600
1980	Fender Precision Bass	Antigua	$2,050	$2,700
2010	Fender Road Worn '50s Stratocaster	Mexico, aged finish	$475	$625
1955	Fender Stratocaster	Sunburst, ash body	$30,000	$40,000

FEATURED SURVEY PARTICIPANT

Artie Leider with a 1961 Gibson L5CN.

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1962	Fender Telecaster	Blond, curve	$9,000	$12,000
1975	Fender Telecaster	White	$2,200	$2,900
1968	Fender Telecaster Thinline	Natural ash	$6,500	$8,500
1959	Fender Tremolux Amp	Tweed, 1x12, narrow panel	$3,200	$4,100
1977	Fender Twin Reverb Amp	Silverface, push/pull	$600	$800
2013	Fishman Loudbox Mini LBX-500 Amp	60 watts, solidstate	$200	$275
1981	G & L L-2000 (E) Bass		$1,100	$1,450
1981	G & L L-2000 Fretless Bass		$1,100	$1,450
1997	G & L L-5500 Custom Bass		$700	$900
1963	Gibson Atlas IV Amp	25 watts, 1x15, piggy, brown	$525	$675
1964	Gibson Atlas Medalist Amp	25 watt 1x15 combo	$500	$650
1946	Gibson BR-1 Amp	15 watts, 1x12, large G logo	$650	$850
1937	Gibson EH-100 Amp	1x10, 4/6 tubes	$600	$800
1953	Gibson Electric Bass (EB-1)		$4,500	$5,800
1955	Gibson GA-5 Les Paul Jr. Amp	4.5 watts, 1x8	$525	$675
1975	Gibson RB-800 5-String Banjo		$2,500	$3,300
1925	Gibson TB-3 Tenor Banjo		$1,900	$2,500
2014	Gibson Thunberbird 50th Anniv. Bass	Gold	$1,300	$1,700
1964	Gibson Thunderbird IV Bass	Frost Blue, reverse	$19,100	$25,000
2011	Gold Tone BG-250F BG Special 5-String Banjo		$450	$575
1953	Gretsch Electromatic Deluxe Amp	1x12, 2x6L6, tweed	$850	$1,150
1989	Guild Manhattan X-170/ Mini-Man. X-170		$1,275	$1,700
1970	Guild Model One Amp	1x12, solid state	$175	$225
1973	Guild S-100	Deluxe, Bigsby	$1,325	$1,775
1965	Guild Starfire III		$1,700	$2,250
1985	Guild X-79 Skyhawk	Various colors	$900	$1,200
1965	Hilgen Basso Profondo B-2502 Amp	Combo 1x15	$400	$525
1974	HiWatt DR-405 400 Amp		$2,100	$2,800
1932	Howard Tenor banjo (open back style)		$175	$225
1984	Ibanez DB Destroyer II X Series Bass		$300	$550
1926	Interdonati Size 000 Flat Top	Less fancy style	$2,900	$3,800
1948	Kalamazoo Lap Steel Amp		$350	$450
1986	Kramer Baretta	With graphics	$575	$775
1989	Kramer Hundred Series	Various models	$200	$350
1982	Kramer Vanguard Series	Custom, wood neck	$500	$650
1972	Kustom K100-2 1-15L/ 1-15A-2/1-15J-2 Amp	Color option, 1x15	$300	$400
1999	Larrivee D-09	Brazilian	$2,400	$3,100
1935	Magnatone Cyclops	Square neck	$1,300	$1,750

SURVEY PARTICIPANTS

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OM Jeff Daniels '12, exc cond, Adi/Madigascar RW, $3750
OM Custom Shop '15, exc cond, Sitka/Waterfall Bubinga $3250

GIBSON & EPIPHONE - VINTAGE/USED

Les Paul Special '60, Cherry, heel repair by Lay's, exc, $6500
L-5 Premiere '47, sbst, exc cond, $12,500
L-5CN, '61, Blonde, McCarty pickguard, exc cond, $9950
Super 400CESN '63, Bigsby, Varitone, PAF's, near mint $18.5k

FENDER - VINTAGE/USED

Telecaster, '67, Blonde, "Smuggler" body, good cond, $6250

MISC. ELECTRICS - VINTAGE/USED

Sadowsky Vintiquity S-Style, '14, exc, Vintage White, $2850
PRS Custom 24 '10, Amber 10 Top, Floyd Rose, exc! $2750
PRS Custom 24 '08, Amber Flame Top, vgd cond, $1750
Airline "JB Hutto", '60s, Red Res-O-Glas, vgd cond, $1950
Supro Silverwood Val-Trol, 1960, vgd cond, $1350

MISC. ARCHTOPS - VINTAGE/USED

Stromberg G-3 '32, sbst, exc cond, $8500
Gretsch Brian Setzer Hot Rod 6120 SHBK, '06, exc cond, $1395

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2002	Marshall AVT 50 Series Amp	50 watts, combo	$250	$325
1988	Marshall JCM 800 Model 2005 L.E. Full Stack Head	50 watts	$1,800	$2,350
1996	Marshall JTM 30 Amp	Combo 2x10	$475	$625
1999	Marshall Model 1936 2x12 Cab (JCM 800/900)		$350	$450
1985	Martin D-21 LE (Limited Edition)	75 offered	$1,650	$2,150
2010	Martin D-35		$1,650	$2,150
2017	Martin D-35 Seth Avett	Custom Signature Edition	$1,950	$2,550
2010	Martin D-45E Aura		$4,700	$6,100
2016	Martin D-45V	Indian	$5,000	$6,700
2003	Martin D-50 Deluxe/D-50DX	Brazilian, 5 offered	$27,000	$34,000
2005	Martin D-50K Deluxe	3 offered	$22,000	$28,000
1996	Matchless Chief Amp Head	100 watts	$2,200	$2,850
1996	Matchless Clubman 35 Amp Head		$1,600	$2,100
1996	Matchless Lightning 15 112 Amp		$1,650	$2,150
1987	Mesa-Boogie .50Caliber Amp Head		$525	$700
1998	Mesa-Boogie DC-3 Amp	Combo 1x12, 35 watts	$500	$700
1969	Microfrets Golden Comet		$1,025	$1,375
1982	Moonstone Exploder		$1,900	$2,500
1973	Morris 000 Copy	Brazilian laminate	$350	$450
1965	Mosrite Joe Maphis Double Neck	(Octave 6/Standard 6)	$3,700	$4,900
1968	Mosrite Model SS-550			
	The Gospel Amp	Solid state, combo	$575	$775
1975	Mossman Flint Hills	Indian rosewood	$1,350	$1,750
1980	Music Man 112 RP			
	One Hundred Amp	100 watts, 1x12	$425	$550
2010	Music Man John Petrucci JP-6		$1,300	$1,700
1935	Oahu Style 50K Student Guitar		$200	$275
1935	Oahu Style 52K	Fancy Hawaiian stencil, slotted	$275	$375
1953	Old Kraftsman Archtop model		$225	$325
1985	Orville by Gibson Acoustic Dove Copy		$1,200	$1,600
2011	Ovation Adamas			
	1581-KK (Kaki King)		$2,350	$3,000
1979	Ovation Adamas 1687	Sunburst	$1,300	$1,700
1993	Ovation Adamas 1881 NB-2	Brown	$1,225	$1,600
1989	Peavey Destiny Custom		$325	$425
1980	Peavey T-40 FL Bass		$375	$500
1975	Pignose 7-100 Practice Amp		$40	$65
1958	Premier Model 120 Amp	12 watts, 1x12	$575	$750
1996	Red Bear MK 60 Lead Tube Amp		$625	$800
1959	Rickenbacker M-8 Amp	1x8	$400	$550
2005	Rickenbacker Model 340		$1,350	$1,800
2010	Santa Cruz Model 1929 / 1929 00		$2,150	$2,850
2001	Santa Cruz OM/PW	Indian rosewood	$2,150	$2,850
1987	Schon Standard (Canadian)		$500	$650
1982	Schulte LP Copy		$600	$800
1906	Schulz Harp Guitar		$775	$1,000
1964	Selmer Futurama Caravelle Amp	Mid-size 1x12 combo	$900	$1,200
1934	Stromberg G-3	Non-cutaway, sb	$4,800	$6,200
1933	Vega C-20 Archtop	Mahogany	$825	$1,100
1961	Vega FP-5 Folk Professional			
	5-String Banjo		$1,300	$1,700
1919	Vega Imperial Electric 5-String Banjo		$1,900	$2,500
1960	Vega Professional 5-String Banjo	Pro II, slits	$1,200	$1,600
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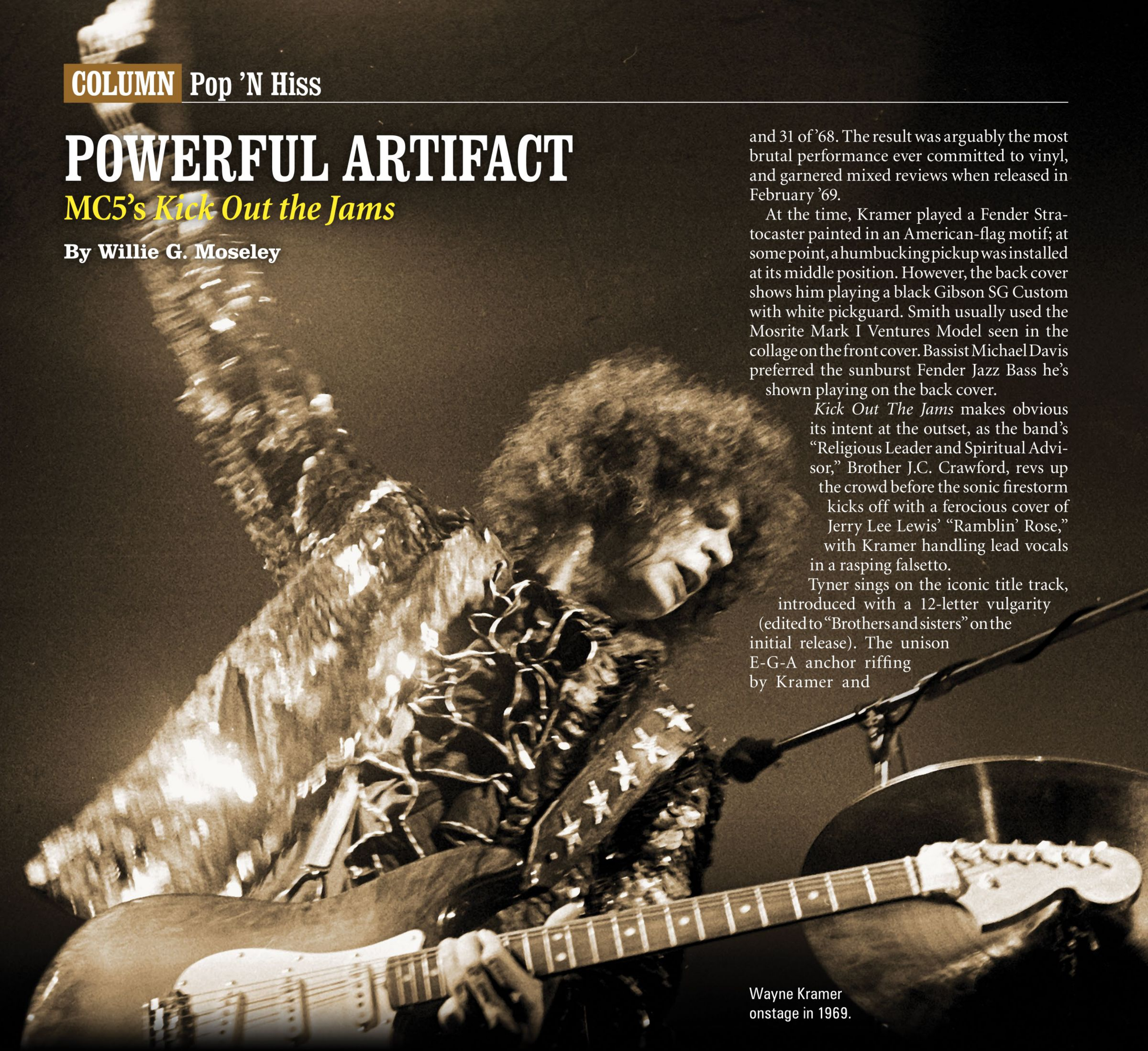
POWERFUL ARTIFACT

MC5's *Kick Out the Jams*

By Willie G. Moseley



Wayne Kramer onstage in 1969.

Wayne Kramer: Steven Stone.

Of all the music genres that germinated, blossomed, and flourished in the late '60s, Michigan's redoubtable "Detroit rock and roll" sound was one of the loudest.

The scene included the Stooges, Amboy Dukes, SRC, the Rationals, and others, but its standard was set by a quintet of revolutionaries known as the MC5, consisting of Wayne Kramer (guitar), Fred "Sonic" Smith (guitar), Rob Tyner (vocals), Michael Davis (bass), and Dennis "Machine Gun" Thompson (drums).

Originally known as the Motor City Five, the band aligned with activist John Sinclair and his White Panther Party, which espoused a credo that advocated "rock and roll, dope, and f***ing in the streets."

"I wanted to destroy the power structure with the force of the electric guitar and be as high as possible in the process," Kramer averred in his 2018 autobiography *The Hard Stuff: Dope, Crime, the MC5 and My Life of Impossibilities.*

In an audacious move, the MC5's debut album, *Kick Out The Jams,* was recorded at the Grande Ballroom, in Detroit, on October 30 and 31 of '68. The result was arguably the most brutal performance ever committed to vinyl, and garnered mixed reviews when released in February '69.

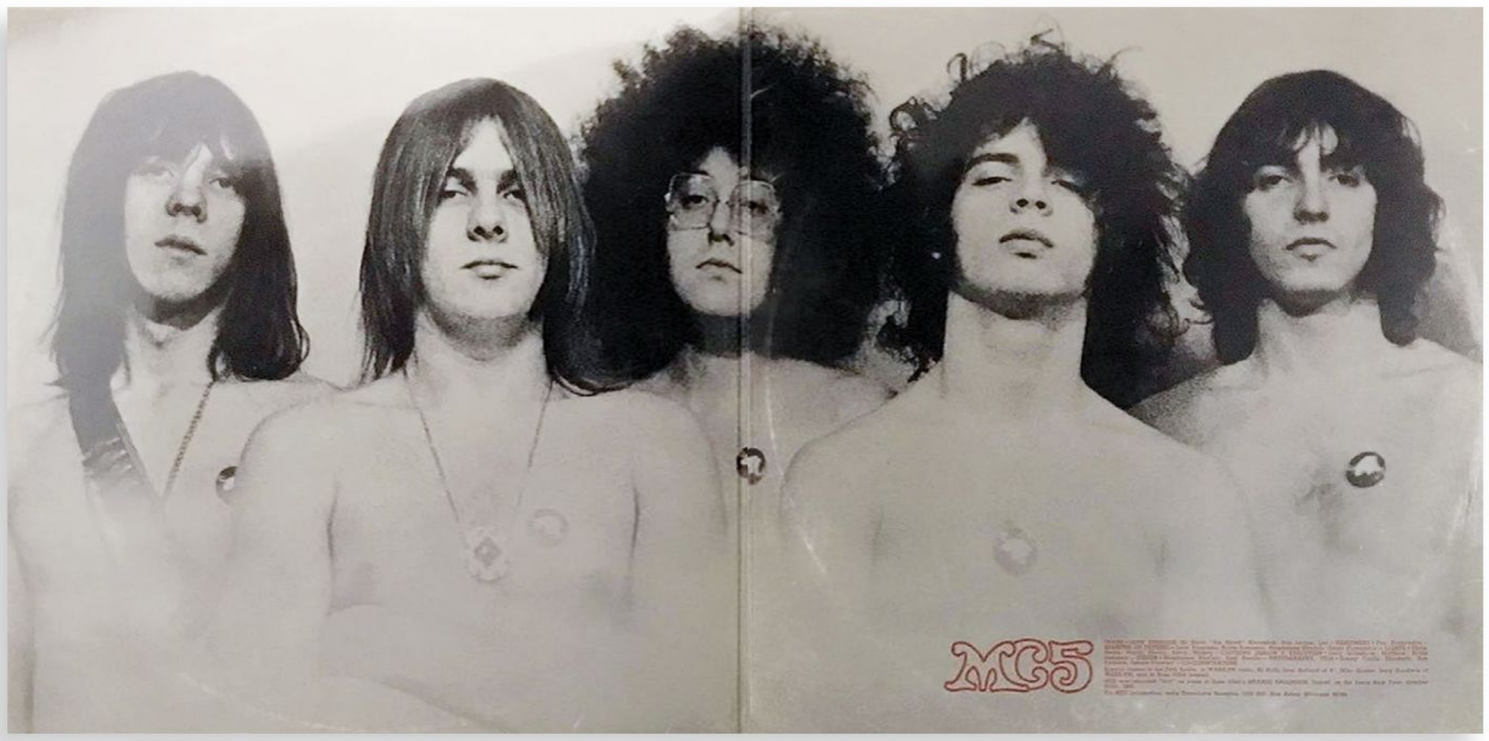
At the time, Kramer played a Fender Stratocaster painted in an American-flag motif; at some point, a humbucking pickup was installed at its middle position. However, the back cover shows him playing a black Gibson SG Custom with white pickguard. Smith usually used the Mosrite Mark I Ventures Model seen in the collage on the front cover. Bassist Michael Davis preferred the sunburst Fender Jazz Bass he's shown playing on the back cover.

Kick Out The Jams makes obvious its intent at the outset, as the band's "Religious Leader and Spiritual Advisor," Brother J.C. Crawford, revs up the crowd before the sonic firestorm kicks off with a ferocious cover of Jerry Lee Lewis' "Ramblin' Rose," with Kramer handling lead vocals in a rasping falsetto.

Tyner sings on the iconic title track, introduced with a 12-letter vulgarity (edited to "Brothers and sisters" on the initial release). The unison E-G-A anchor riffing by Kramer and Smith comes across like the angry buzz of a giant hornet.

Similar pulverizing chord riffs are found on "Come Together" (definitely *not* a cover of the Beatles tune, which wasn't released until almost a year after *Jams* was recorded) as well as "I Want You Right Now," which has a loud, plodding pace that references the Troggs' "Wild Thing."

The frenetic force of the album is enhanced by a plethora of feedback that threatens to careen out of control. At junctures, it's abetted by a guitar's vibrato arm.



From the gatefold of *Kick Out the Jams*; Fred "Sonic" Smith, Dennis "Machine Gun" Thompson, Rob Tyner, Wayne Kramer, Michael Davis.

The band touches on the blues, proffering a timely and raucous cover of John Lee Hooker's "Motor City Is Burning," which closes with Tyner and others underlining their radicalism, repeatedly bellowing "They'll all burn!"

The performance is occasionally sloppy, with guitars getting out of sync (Kramer wasn't happy about that), but the raw force of the music steamrollers any listener who might note its musical incongruities.

Attempts at harmony vocals were minimal. Instead, Tyner was often supported with enthusiastic (if not musical) unison vocals; call it "anarchistic cheerleading."

Some members of the MC5 were fans of free jazz, and in '67 the band had gigged with avant-garde musician Sun Ra and his Myth Science Arkestra, at Wayne State University. Appropriately, *Kick Out The Jams* finishes with "Starship," a sci-fi sojourn that interpolates spoken-word recitation of Sun Ra's poem "There" accompanied by bleeps and squonks as well as feedback generated by reverb-drenched guitar tones.

The MC5 has been labeled "proto-punk," and the rapid-fire, slash-and-burn guitar stylings of Kramer and Smith aver where and why younger players might have acquired similarly aggressive styles. The quintet even influenced Hawkwind, perhaps most definitively bassist Lemmy Kilmister when he formed Motörhead in the mid '70s.

"They were 'actual'," Lemmy said in a 1994 interview with *VG*. "They were raw, exciting, nasty – like a punk band years before punk came along."

Some live albums are hyped with phrases like "no studio could contain this band," but when it came to the MC5, it was very true. Two subsequent studio albums (1970's *Back in the USA* and '71's *High Time*) sold poorly, and the band crumbled for musical and lifestyle reasons around the end of '72. Tyner, Smith, and Davis are now deceased.

The MC5 were more innovative than they were given credit for in their time, but *Kick Out The Jams* remains a powerful artifact. **VG**

PACO DE LUCÍA

Flamenco Fusion Futurist

By Wolf Marshall

Algeciras, birthplace of Paco de Lucía, lies in the heart of Cádiz province in southern Spain. Through the centuries, this region, known as Andalusia, has hosted diverse peoples and influences including Christian Europeans, Iberians, North African Moors, Romani Gitanos (Gypsies) from the Indian subcontinent, Sephardic Jews, ancient Greeks, Phoenicians, Romans, and pagan tribes like Vandals and Visigoths, resulting in a rich, variegated tapestry of cultures. It is the ancestral homeland of flamenco music and the spawning ground for many of the genre's legendary players – Paco chief among them.

Like Andalusia's geographical distinction – an area with both Mediterranean and Atlantic coastlines – his playing embraced a wide swath of sonic territory covering world music, American jazz, European gypsy sounds, and every facet of flamenco guitar. He was destined to make music. Not only music, but *great* music, with an innovative sweep and a transformative effect. Like Wes Montgomery, Jimi Hendrix, and B.B. King, his artistry changed the aesthetic, ensuring it would never be the same after his mark was made – to the extent that flamenco guitarists who followed must be categorized pre-Paco or post-Paco.

Francisco Gustavo Sánchez Gómez was born in Algeciras on December 21, 1947. The youngest of five children, he was bred to be a flamenco master; his father, Antonio Sánchez Pecino was an accomplished player who studied with a cousin of famed flamenco/gypsy guitarist Melchor de Marchena (a.k.a. Manuel Fernandez). Antonio introduced him to guitar at five and subjected the seven-year-old to a rigid practice regime of 12 hours a day, sometimes pulling him out of school, in expectation of molding him into a skilled professional musician. As a child he was a precocious virtuoso, easily mastering the complex falsetas (guitar runs) and rasguedos (strummed patterns) of Niño Ricardo and quickly reshaping them into his own versions – to the amazement of his guitarist brother, Ramón. As a prepubescent performer, he adopted the stage name de Lucía (son of Lucía) to honor his Portuguese mother, Lucía Gomez, and distinguish him from other street musicians with the more common Paco and Pablo Gomez appellations.

De Lucía made his first public appearance on Radio Algeciras at age 11 and subsequently met his childhood idol, flamenco master Sabicas. In '62, he recorded his first album, *Los Chiquitos de Algeciras*, at 14 with his brother, Pepe, singing. That year, they performed at the Jerez Concurso international flamenco festival, where Paco was awarded a special prize in performance competitions, garnering further acclaim. In '63, he joined dancer José Greco's flamenco troupe and toured internationally. While in New York City, he again encountered Sabicas and another guitar master, Mario Escudero, who became mentors and encouraged him to compose his own music and develop his own identity. He recorded three largely traditional flamenco albums with Madrid guitarist Ricardo Modrego from '64 to '65, toured again with Greco in '66, and released his first solo album, *La Fabulosa Guitarra de Paco de Lucía*, in '67. In the late '60s, he toured with Festival Flamenco Gitano and began a productive relationship with singer Camarón de la Isla. Together, they recorded 10 albums between '68 and '77, and were cited by experts as crucial to the modernization and legitimization of flamenco worldwide. In this period, he also recorded several albums with his brother, Ramón, and other musicians.

At the 1967 Berlin Jazz Festival, Paco appeared on a bill that included Miles Davis and Thelonious Monk. Their music sparked his interest in jazz, which remained a constant thereafter. The drive toward originality, begun with prompting from Sabicas and Escudero, and his growing fascination with jazz led to the nuevo flamenco genre he developed, first heard on his all-original set, *El Duende Flamenco de Paco de Lucía* ('72). The highly acclaimed follow-up, *Fuente y Caudal*, was another program of originals, aided by producer José Torregrosa, containing one of his best-known works, "Entre Dos Aguas" ("Between Two Waters") – a tribute to Algeciras' shared coastlines. In '75, Paco became the first flamenco guitarist to perform and record a live album at the Teatro

Paco de Lucia: Cornel Putan.

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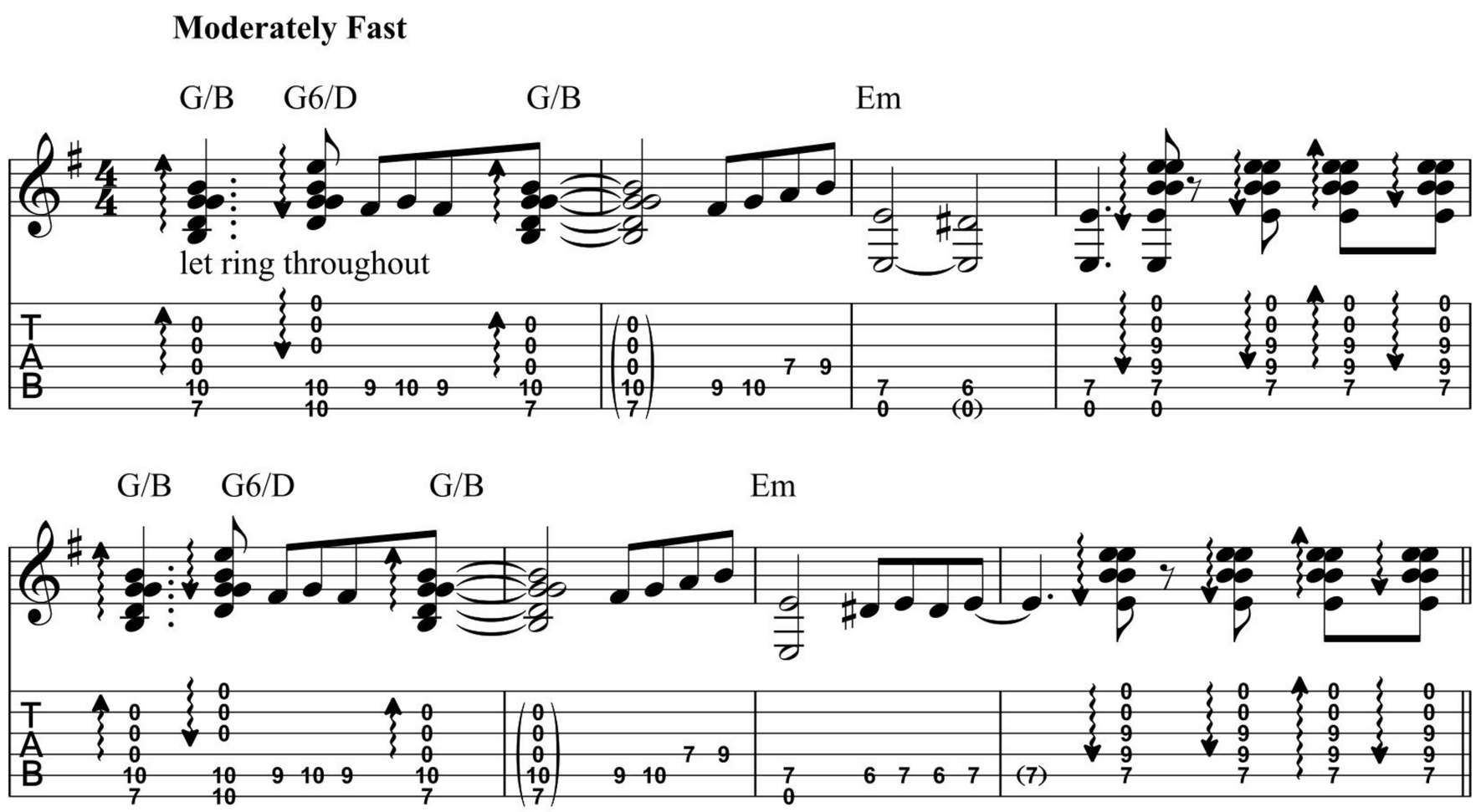
Real of Madrid. The following year, he released *Almoraima*, flaunting Arabian, world, and jazz sounds; it reached a wider audience and featured his signature composition, "Río Ancho." His increasing success and visibility provided numerous opportunities in Europe and England, where he appeared on the BBC's "Parkinson." He performed with Carlos Santana at Barcelona's Plaza de Toros de las Arenas bullring, guested on Al Di Meola's "Mediterranean Sundance," and added jazz, fusion, and rock to his flamenco palette. While traveling in South America, Caitro Soto in Peru exposed him to the then-obscure cajon, an Afro-Peruvian percussion instrument he deemed an ideal complement to his music and which is now common in other popular genres. His journeys and interactions further shaped and enriched his continually evolving nuevo flamenco style.



"Río Ancho" is a signature de Lucía piece, first heard on *Almoraima*. This example, based on the tune's theme, is a telling exploration of his flamenco chordal approach. Note the atypical chord shapes used throughout to incorporate open strings into the forms of G/B, G6/D and Em. The latter exploits a simple root-fifth E5 voicing with droning open strings – essentially, the flamenco equivalent of rock's power chord – to generate flamenco power in measures 4 and 8. All chords are attacked with Paco's rasquedo strumming. Note the downward and upward arpeggiation notations indicating the strum direction. Paco plays these with the multiple-finger brushing technique indigenous to the style. Between the chord segments, he applies a short, contrasting single-note phrase and expressive dyad figure alluding to the falsetas of flamenco music.

In '79, Paco joined The Guitar Trio. A melting pot of jazz, world, and exotic musics formed by John McLaughlin and Larry Coryell, the group toured Europe and recorded a live video, *Meeting of the Spirits*, at Royal Albert Hall. By '81, Al Di Meola replaced Coryell, Paco crossed into jazz, and the trio recorded its most important album, *Friday Night in San Francisco*. A leading track found Paco's "Río Ancho" fused with Di Meola's "Mediterranean Sundance." In this period, he solidified his fusion credentials through collaborations with Chick Corea (live concerts and on *Zyryab*), a second Guitar Trio album (*Passion, Grace & Fire)*, an appearance at the Centro de Bellas Rock festival alongside Earl Klugh, Spyro Gyra, and Dave Valentin, a duet performance with John McLaughlin at Montreux, and contributions to *The Hit*, a film score co-written with Eric Clapton and Roger Waters. He also formed the Paco de Lucía Sextet with brothers Pepe and Ramón, and stepped out as producer and performer on *Live...One Summer Night*.

In the '90s, de Lucía balanced diverse tangents. He recorded Rodrigo's classical-guitar orchestral work "Concierto de Aranjuez" with conductor Edmon Colomer, performed at the Seville Expo, collaborated with Bryan Adams on the pop hit "Have You Ever Really Loved A Woman," released his first greatest-hits album, *Antología*, and recorded and produced "Luzia," dedicated to his dying mother. In the new millennium, he toured internationally with flamenco singer La Tana, released the 27-disc box set *Integral*, and recorded *Cositas Buenas* with Javier Limón, which won the 2004 Latin Grammy award for Best Flamenco Album. The following year, he was nominated for another Grammy as producer for La Tana's "Tú, Ven a Mi," was awarded doctorates by the University of Cádiz and Berklee College of Music, and in 2013 performed in Croatia, Turkey, Morocco, and Tunisia. On February 25, 2014, he suffered a fatal heart attack while on vacation with his family in Playa del Carmen, Mexico. The music world bid him a fond farewell with a posthumous Grammy in 2014 for Album of the Year for *Canción Andaluza*, his final recording. He was inducted to the Latin Songwriters Hall of Fame in '15 and *Billboard* named him one of the 30 Most Influential Latin Artists of All Time.

Paco's innovations gave rise to numerous new expressions. He popularized flamenco globally and integrated the Spanish guitar sound with world music, jazz, classical, avant-garde and pop. Echoes of his influence are heard in Ottmar Liebert's bestselling *Nouveau Flamenco* and on albums by Gipsy Kings; both play a popularized version of the Andalusian flamenco style. But, his artistry and inventiveness has touched virtually every contemporary genre alluding to the classic Spanish sound.

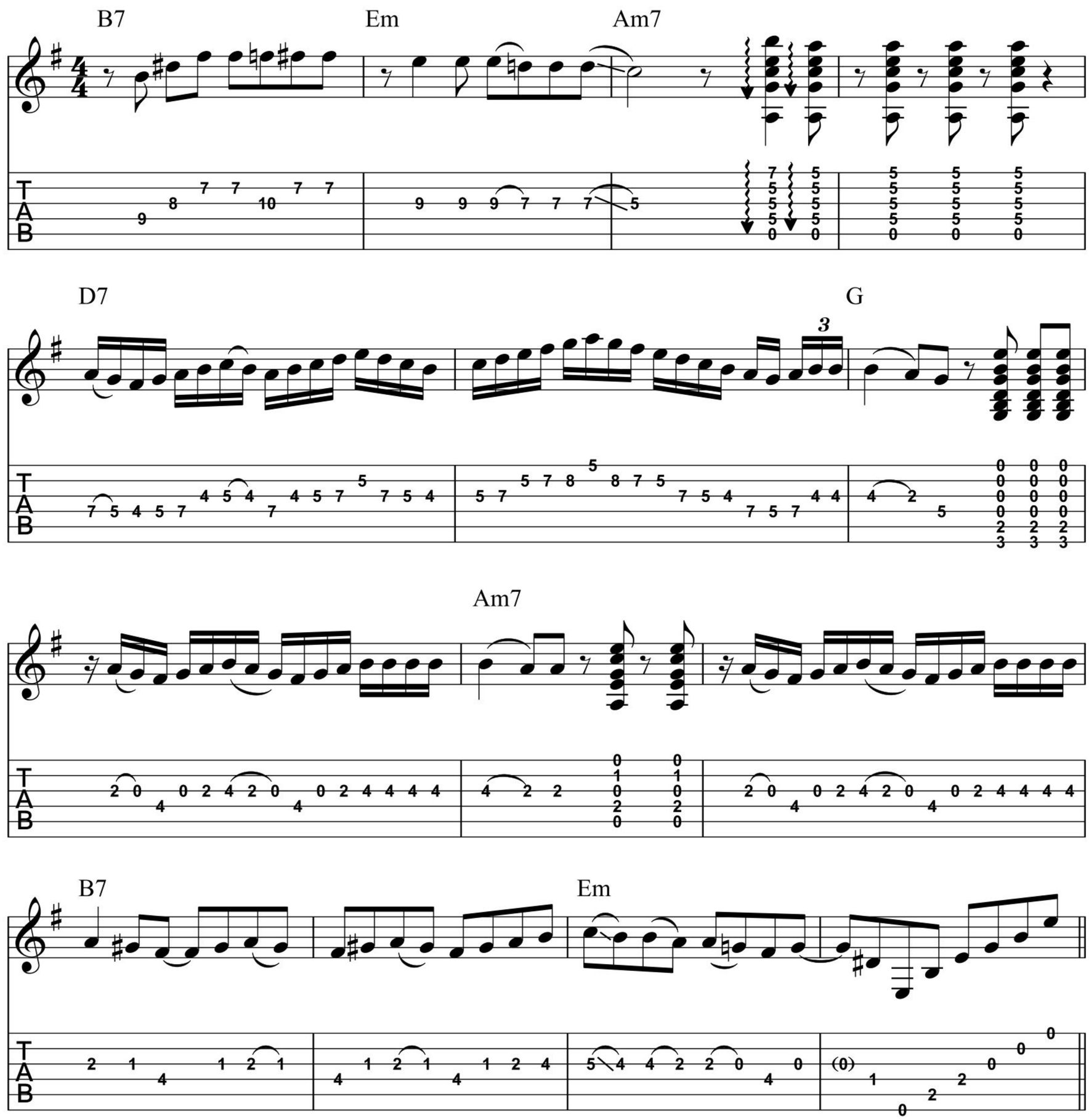
INFLUENCES

De Lucía's influences included flamenco composer/guitarist Niño Ricardo, Esteban de Sanlúcar, Mario Escudero, and numerous American jazz and rock artists like Chick Corea, Miles Davis, and Hendrix. His most important influence was Sabicas, who established flamenco guitar as a solo rather than an accompaniment instrument.

STYLE

Flamenco bears a mystique unlike any other music. It is a melange combining Spanish vocal/dance/instrumental traditions, the gypsy penchant for improvisation, Arabian scales, European classical, folk, Jewish and ancient Mediterranean elements. It's an amalgam with unbounded potential for evolution and reinvention; the word itself means "fugitive

Moderately Fast



Paco's improvisations in "Río Ancho" set new standards in contemporary flamenco. His lines are chord-conscious in the classic sense and punctuated throughout with strummed sonorities to underscore the connection. This excerpt occurs at 2:14. Note his deliberate half-step dissonance in measure 1 over B7, which colors a Harmonic Minor melody. By contrast, his florid 16th-note picado passages in measures in 5-6, 8, and 10 are diatonic and modal, generally drawn from the G major key center, with strong note-to-chord relationships. He favors aggressive repeated notes in phrase endings of 8 and 10 to create strong transitions to G, Am7 and B7 chords. In an interesting twist, he poses G# tones over the B7 of 11-12. These notes are not typical flamenco melody choices from the Harmonic Minor, but suggest the less-common Dorian Mode, indicating Paco's fearless stretching of the style. His slurred descending line (on a single string) in 13 is an Arabian influence that recalls the earliest flamenco forms of Andalusia. He closes the segment with a familiar two-octave arpeggio ascent, a simple upward strum of an E minor chord.

peasant," an Arabic name for the Flemish couriers and members of the Spanish court in the 1500s. Paco's style has been dubbed nouveau flamenco, which is apt. He began to modernize and expand traditional flamenco in the '70s and his is a second-generation concep-tion known for its technical virtuosity, improvisational freedom within a structure, creativity, and incorporation of disparate sounds of Brazilian, American fusion, classical, and Latin jazz.

Like all flamenco guitarists, Paco is a fingerstyle player. His toolbox contains characteristic rhythmic strumming patterns (rasquedo and fingertip strokes), various chordal techniques and arpeggiations akin to classical guitar, percussive effects like golpe (tapping on the body) and tambor (striking the strings at the bridge with the palm or right hand fingers), pulling or plucking strings with free strokes (tirando), palm muting (seco), tremolo, thumb picking attack (alzapua) and picados. The latter are fast, virtuosic single-note runs that are semi-improvisatory in nature, and indigenous to flamenco – but greatly expanded with his refinements. He generally played these with a rest-stroke attack (apoyando).

Improvisation is a cornerstone of flamenco music and a distinguishing trait of Paco's style. Early on, he excelled at falsetas, improvised or pre-composed instrumental passages in traditional dance-oriented flamenco music. Many of these melodies are based on idiomatic Phrygian, Aeolian and Ionian modes, Harmonic Minor, and other diatonic scale combinations in myriad variations. He enlarged his melodic palette when he became immersed in jazz and began studying the advanced scale types used by McLaughlin and Di Meola, and thereafter applied more chromaticism and harmonically active lines to his improvisations. In traditional settings, he occasionally employed alternate tunings like a D6/9 (low-to-high: D-A-D-F#-B-E) in "Cueva Del Gato" and Drop D on "El Cobre" and also

used a capo to play in different keys as on "Almoraima" (capoed at second fret).

ESSENTIAL LISTENING

Antología is a serviceable 25-track introduction that gathers his best-known pieces. Also recommended are *Fuente y Caudal*, *Almoraima*, and *Cositas Buenas*. Serious listeners should explore *Integral*, the deep and definitive 27-disc set.

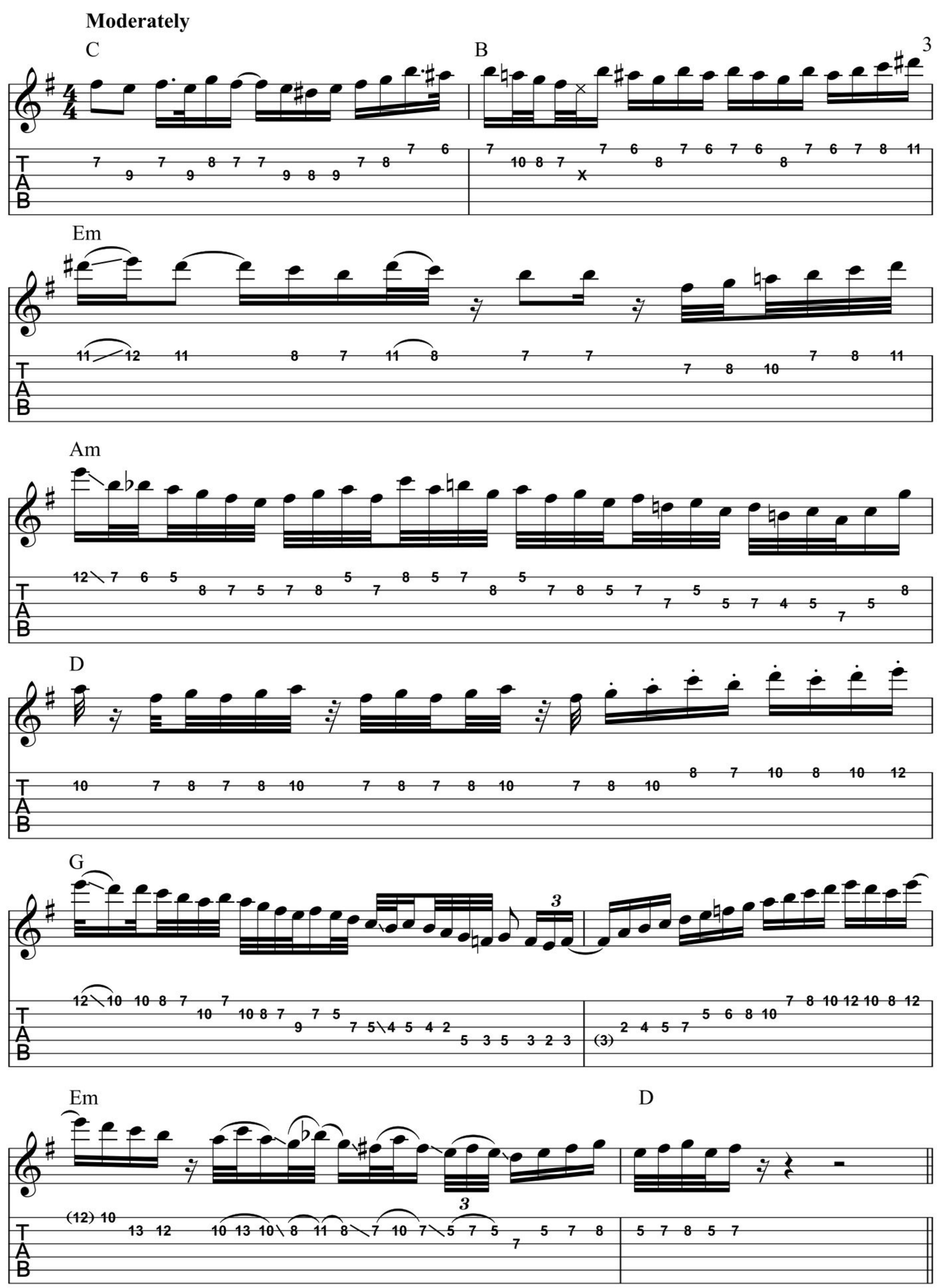
ESSENTIAL VIEWING

Paco de Lucía & Group captures a rare sextet appearance at the '96 Germeringer Jazztage. Also worth the search is the '95 documentary *Paco de Lucía: Light and Shade*. Outstanding performances abound online. Highly recommended "Entre dos Aguas" from 1976, a WDR Jazz Line video from 2010 at Leverkusen, Germany, featuring solo pieces, group performances, and "Mediterranean Sundance" with Di Meola, the full 2012 Montreux Jazz Festival set, and a classic flamenco "Bulerías" with Camarón de la Isla.

SOUND

For decades, de Lucía played Hermanos Conde flamenco guitars from the house of Domingo Esteso, of Madrid, and had two signature models – the FC 26 with German spruce top and Spanish cypress back and sides, and an FC 28 with spruce top and Madagascar rosewood back and sides. While most flamenco guitars are built from cypress, some of Paco's were made of an unusual dark hard wood (flamencos negras) he felt projected better in concert than the softer cypress. He strung with a mixed set – La Bella for the treble side and Savarez Red Label for the bass.

Wolf Marshall is the founder and original editor-in-chief of *GuitarOne* magazine and a respected author and columnist who has been influential in contemporary music education since the early 1980s. His latest releases include *101 Must-Know Rock Licks*, *B.B. King: the Definitive Collection*, and Best of *Jazz Guitar*. Wolf's list of credits can be found at wolfmarshall.com.



De Lucía was fascinated with jazz. Little wonder, its improvisational bent is similar to the extemporaneous mindset of flamenco. Melding the two genres is more an inevitability than a peculiarity in the hands of an imaginative player with the skills to articulate the vision. Paco is just such a player. He reached the height of his fusion approach alongside McLaughlin, Coryell, and Di Meola in The Guitar Trio. In this setting, he offered some of his most remarkable playing to "Mediterranean Sundance," an arrangement that grafts his "Río Ancho" onto Di Meola's signature song. While the interplay between the two was breathtaking in the *Elegant Gypsy* studio version, on *Friday Night in San Francisco*, the tune was elevated to a masterpiece in guitar lore. In The Trio's live rendition, a duet with Di Meola, Paco is heard in the left channel and reveals the depth of his jazz/flamenco mosaic. His virtuosic passage work is predictably powerful and expressive. This example begins at 3:14; note the thoughtful approach to the Spanish-based chord progression and his use of chromaticism in the form of neighbor notes and passing notes to decorate lines throughout. The long, intricate 30-second-note melodies in measures 3-6 are unmistakable identifiers of his technically proficient style, while the medium-tempo 16th-note phrases provide less heat and rhythmic contrast. Check out the sequential thirds-skipping pattern in 4, the repeated figures and the pizzicato muting (seco) in 5, and the in-out-in slurred chromatic descent that suggests post-bop free-jazz dissonance in 8.

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The Appeal of Pre-War Martins

By Steven Stone

Vintage guitars and their collection are filled with highly subjective points of view. What makes one '50s instrument so valuable while another of arguably improved function and playability is regarded with less enthusiasm (or at least less awe)? The discussions have filled books, blogs, and other media, yet there are always new questions.

Among those who prefer the roar of a robust dreadnought to the subtle German twang of a Rickenbacker Combo 600, one of the most-enduring queries is, "What makes pre-war Martins so special?" It's particularly intriguing because so few players are afforded the opportunity to hear a group of high-end collectible guitars in a setting that highlights their nuances.

We enlisted five experts to address the points of differentiation between Martin's pre-war periods, and explain their attributes. Here are their thoughts.

GEORGE GRUHN, GRUHN GUITARS

Martin has been in business long enough that when one talks about pre-war, a significant question is "Which war?" There are, after all, instruments made by C.F. Martin, Sr. prior to the Civil War, whereas collectors today are mostly considering guitars of the late 1920s and '30s, which are so highly regarded by those who play bluegrass, folk, and blues.

What makes these guitars so special is they were designed for steel strings rather than gut. Materials available during the tenure of Martin, Sr. as well as Frank Henry Martin were of superb quality, including wood such as Brazilian rosewood that is virtually impossible to obtain today (due to endangered species regulations) and fine-quality Adirondack spruce, which is difficult to obtain in quality and quantity, especially if it's air-seasoned for years.

Also, builders in previous generations were extremely experienced in handcraftsmanship and production techniques. What human hands produced in the past *can* still be made today by skilled craftsmen, if they have access to the finest materials.

Finally, old Martins are superb instruments *not* simply because of age. Guitars do mellow and improve with age, but if they're not well-designed and utilize good craftsmanship and fine materials, they will not age to become great.

KENNARD MACHOL, INTERMOUNTAIN GUITAR AND BANJO

A great deal of the magic and mystery of guitars made during the golden years of Martin has to do with the woods enhanced by aging and playing, which can't be replicated by modern "torrification," and, perhaps the lack of over engineering, which is in fashion today. Why is it such lightly-built guitars, after *years* of stress, always have a lovely contour to the top? And why do wooden-truss/pre-war guitars have perfectly straight necks?

Much like the trendy analysis of early Italian violins, which has revealed a compendium of theories, the mystery remains, and in my opinion, always will. Therein lies the "magic."

1930 OM-28

TIMM KUMMER, KUMMER VINTAGE INSTRUMENTS

The sweet spot, special sauce, golden era for Martin is considered 1928 – some will say '27 – to '42, with some preferring '39 as the end of the line, when the neck's nut width went from $1^{3}/_{4}$" to $1^{11}/_{16}$". The belly bridge was a circa-1930 steel-string improvement and gives more support for the 154 pounds of pressure on the top.

Everyone agrees the scalloped bracing of the period was key to the guitar's response and overall large voice. The rosewood models – 21, 28, 40, 42, and 45 – were Brazilian, and the largest size D sounds as close to a fine piano as any flat-top of any era. The OM has a slightly more-balanced sound, and some prefer it to the dreadnought. Adirondack spruce was used for the tops and is known for its extraordinary sound and projection. The mahogany models, (17, 18) were very lightly built and the D-18 of the era is one of the best Bluegrass cannons there is, with bass unmatched for that genre. The smaller models are among the best songwriters' tools. The tendency of musicians to want more volume led to them using heavier strings and therefore top arching and bridge

Photo courtesy of George Gruhn.

pulling, so Martin started bracing and building the guitars heavier. By the mid '40s, the guitars began to get heavier, the folk boom starts in the early '50s and the rest, as they say, is history.

LARRY WEXER, LAURENCE WEXER LTD

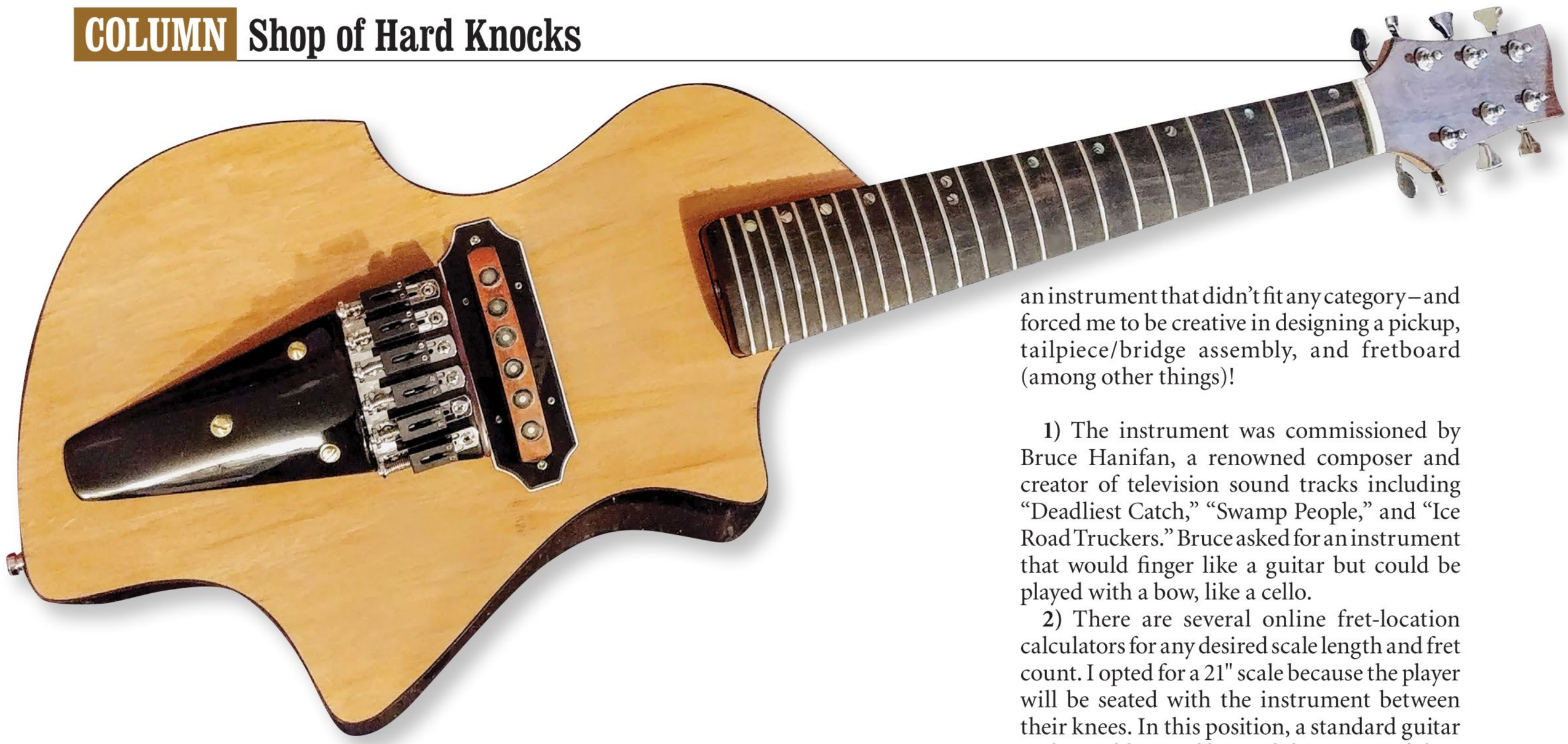
Part of Martin's "golden age magic" is due to lighter construction and aged/air-dried woods like Adirondack spruce, select mahogany, and Brazilian rosewood. For me, the truly magical period for Martin guitars is 1928 to '32. A few months into '28, a factory order changed top thickness to just slightly heavier. This enhanced the tonal focus to make the first real steel-string Martins. That, coupled with great craftsmanship and small maple bridge plates, bar frets, and generally light construction make for an extremely responsive instrument. The OM originated in this period, as did the first dreadnoughts, but all the mature 12-fret guitars are amazing sounding instruments. Most modern builders make a smaller guitar based on late-'30s construction. They look right, but are based on a heavier model that does not capture the open response of these earlier guitars.

RICHARD JOHNSTON, GRYPHON MUSICAL INSTRUMENTS

Pre-war Martin flat-tops are legendary because the company was still figuring out how to build guitars for steel strings; many of Martin's early steel-strings did not hold up under tension – not so much because they were under-built, but because they were overstrung. The flat-top had two very popular cousins in those days – the archtop and Hawaiian guitar, which were both strung so heavy that no contemporary guitarist would use them on an acoustic like a 000-18. But, string packaging back then had no specs about diameter and tension, and even Martin's own "Spanish Guitar" sets had an optional wound second string. There were no warnings that the strings you'd use on a mid-'30s archtop would wreak havoc with a flat-top. As a result, Martin was plagued with warranty requests and responded by building heavier guitars with thicker tops and stiffer bracing. Compare a Martin from '38 to the same model from only a decade later and you'll instantly hear and feel the difference. A couple decades later, even beefier construction sent players searching for "pre-war Martins" as if they were chasing the Holy Grail.

For today's player using modern strings, an earlier Martin that was never overstrung or overcooked in a car trunk often doesn't need much work to be fully functional. They reward with an experience both sonically and physically rewarding. An early steel-string Martin often feels like a live animal in your lap, humming, vibrating, and projecting a full-bodied tone while demanding very little effort. It's no wonder Martin and its many competitors have examined pre-war models carefully and gone back to building flat-tops that are very close replicas. Imitation is indeed the most sincere form of flattery, and pre-war Martins, as well as the people who built them, deserve the praise.

Special thanks to Will Ritter and Gruhn Guitars.
Steven Stone is the editor of *Audiophile Review*. He has also written for *Stereophile*, *The Absolute Sound*, *Creem*, and *Spin* magazines. For relaxation, he plays and collects guitars and mandolins. His e-mail address is sstone8807@aol.com.



GOING TO NEW LENGTHS

A Custom Build That Requires Truly Custom Thinking

By Will Kelly

Crafting a custom instrument is not difficult – as long as the order fits certain parameters for fretboard radius, scale length, string spacing, etc.

But, what does a builder do when an order includes specs that don't conform to any standard? In my next two installments, I'll detail how I navigated such challenges while making an instrument that didn't fit any category – and forced me to be creative in designing a pickup, tailpiece/bridge assembly, and fretboard (among other things)!

1) The instrument was commissioned by Bruce Hanifan, a renowned composer and creator of television sound tracks including "Deadliest Catch," "Swamp People," and "Ice Road Truckers." Bruce asked for an instrument that would finger like a guitar but could be played with a bow, like a cello.

2) There are several online fret-location calculators for any desired scale length and fret count. I opted for a 21" scale because the player will be seated with the instrument between their knees. In this position, a standard guitar scale would extend beyond the musician's line of sight. I also wanted 22 frets and a fretboard radius of only 4" so the bow could be used on individual strings without disturbing the adjacents; cellos typically have a radius of approximately 3". Here's my spreadsheet showing the exact center of fret-to-nut locations for all 22 positions on the fretboard, down to thousandth of an inch.

3) For fine measurements, I used single-edge razor blades as marking tools. They're .008" thick, which adds half that thickness to the measurement when using the external tips of a digital caliper. When using the internal tips, I *subtract* that same half-thickness from the observed

measurement. While measuring, I snapped a razor blade into three pieces and used the bladed pieces as stops. This creates a second/stationary zero point for locations beyond the 12th fret (my digital caliper opens to a max of 12"). Consequently, the first 12 fret intervals are measured directly from the nut, while frets 13 and higher are measured from the 12th. If you measure each location from fret to fret, small inaccuracies can result in slots cut in the wrong places on higher frets.

4) The first location was 1.179" away from the nut. With the razor blade as my marker, I subtracted .004" from the interval and set my caliper to 1.175". I measured each location twice along each edge, and pressed the blade just hard enough to mark the locations.

5) The process is repeated for each slot position. For frets 13 through 22, I measured from the 12th position, wedging the blade pieces into each end of the 12th slot. For higher positions, I subtracted .008" from the intervals because I was using the blades on both ends. For example, the distance from the 16th to the 15th fret would (ideally) be .496", but with razor-blade markers, the caliper should read .008" less – .488".

6) I used a small triangular file to notch the blade markings on the edge of the fretboard. This ensured the fret saw wouldn't move off-center once the cut was established. A small notch is enough to grab the blade and keep it straight and true in the cut.

7) After each location was marked along both edges, it was time to cut the slots. Inserting the two small razor pieces in the

2

21.000" fret scale

fret	from nut	-0.004	fret to fret	-.008	Fret
1	1.179"	1.175"	1.179" (N-1)	1.171	
2	2.291"	2.287"	1.112" (1-2)	2.283	2
3	3.341"	3.337"	1.050" (2-3)	3.333	3
4	4.332"	4.328"	0.991" (3-4)	4.324	4
5	5.268"	5.264"	0.935" (4-5)	5.260	5
6	6.151"	6.147"	0.883" (5-6)	6.143	6
7	6.984"	6.98"	0.833" (6-7)	6.976	7
8	7.771"	7.767"	0.787" (7-8)	7.763	8
9	8.513"	8.509"	0.742" (8-9)	8.505	9
10	9.214"	9.21"	0.701" (9-10)	9.202	10
11	9.876"	9.872"	0.661" (10-11)	9.868	11
12	10.500"	10.496"	0.624" (11-12)	10.492	12
13	11.089"	11.085"	0.589" (12-13)	11.081	13
14	11.646"	11.642"	0.556" (13-14)	11.638	14
15	12.171"	12.167"	0.525" (14-15)	12.163	15
16	12.666"	12.662"	0.496" (15-16)	12.658	16
17	13.134"	13.13"	0.468" (16-17)	13.126	17
18	13.575"	13.571"	0.441" (17-18)	13.567	18
19	13.992"	13.988"	0.417" (18-19)	13.984	19
20	14.385"	14.381"	0.393" (19-20)	14.377	20
21	14.757"	14.753"	0.371" (20-21)	14.749	21
22	15.107"	15.103"	0.350" (21-22)	15.099	22

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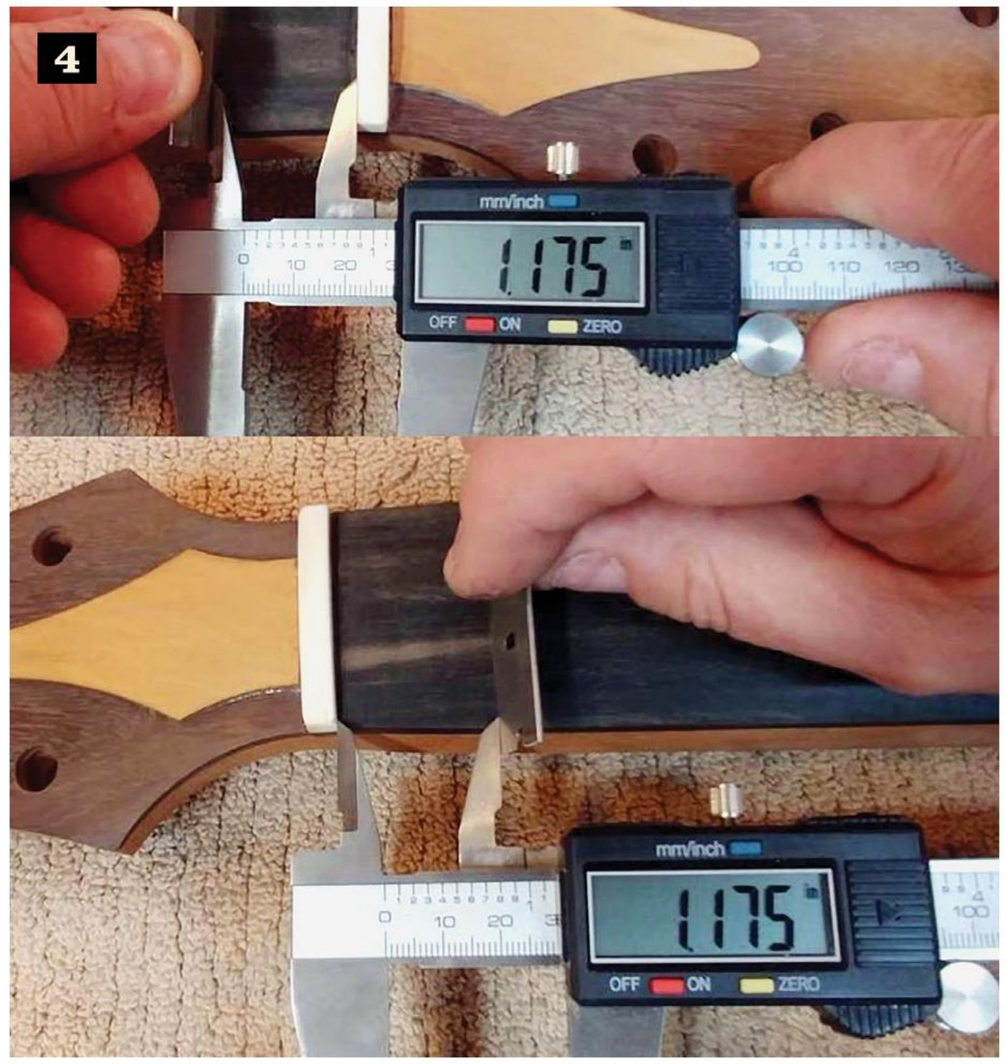

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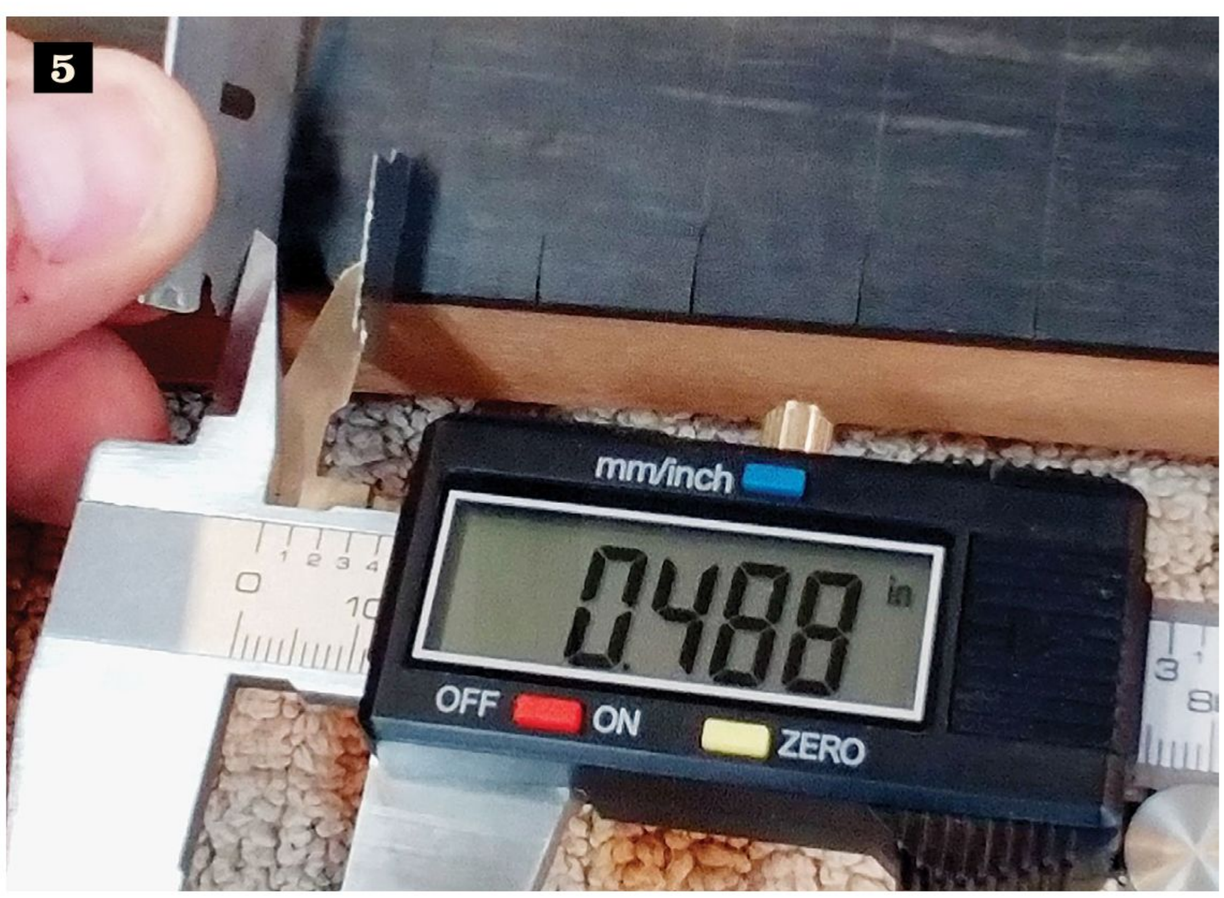

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marks, I used a matching radius block with a square end to act as a saw brace. I cut the slots using my fret-slot saw with a blade thickness of .017". The first passes established the cut, then I used the depth stop on the saw blade to finish to a depth that matched the fret tangs.

8) After positioning the radius block against the blade markers, I clamped the block into position. Bracing the blade flat against the face of the radius block, I slowly drew the blade along the fretboard and began to score the ebony. I wanted to cut to a depth of 1/32", just enough to keep the blade edge from skittering along the top of the fretboard when the depth stop was installed.

9) The radius of the fingerboard is 4", so I'm going to over-bend the frets with my radius tool, so that the ends of each will seat firmly. I also modified one of my radius fret press cauls from 6" to 4".

10) Here's the fretboard with frets installed, leveled, and polished. I inlaid green-abalone dot markers on the bass edge. String spread on the bridge is from 1.8" at the nut to 2.75" at the bridge, so the fretboard taper is much more severe than a typical guitar.

In my next column, I'll show you the how I created a custom tailpiece/bridge assembly and made the magnetic pickup assembly! Stay tuned, 'cuz things get even weirder!

Will Kelly is a guitarist, repairman, and the author of *How to Build Electric Guitars*. He operates Hard Knocks Guitars in Cary, North Carolina, where he has played host to countless artists, instruments and amplifiers. You can contact him at WillKelly@nc.rr.com.

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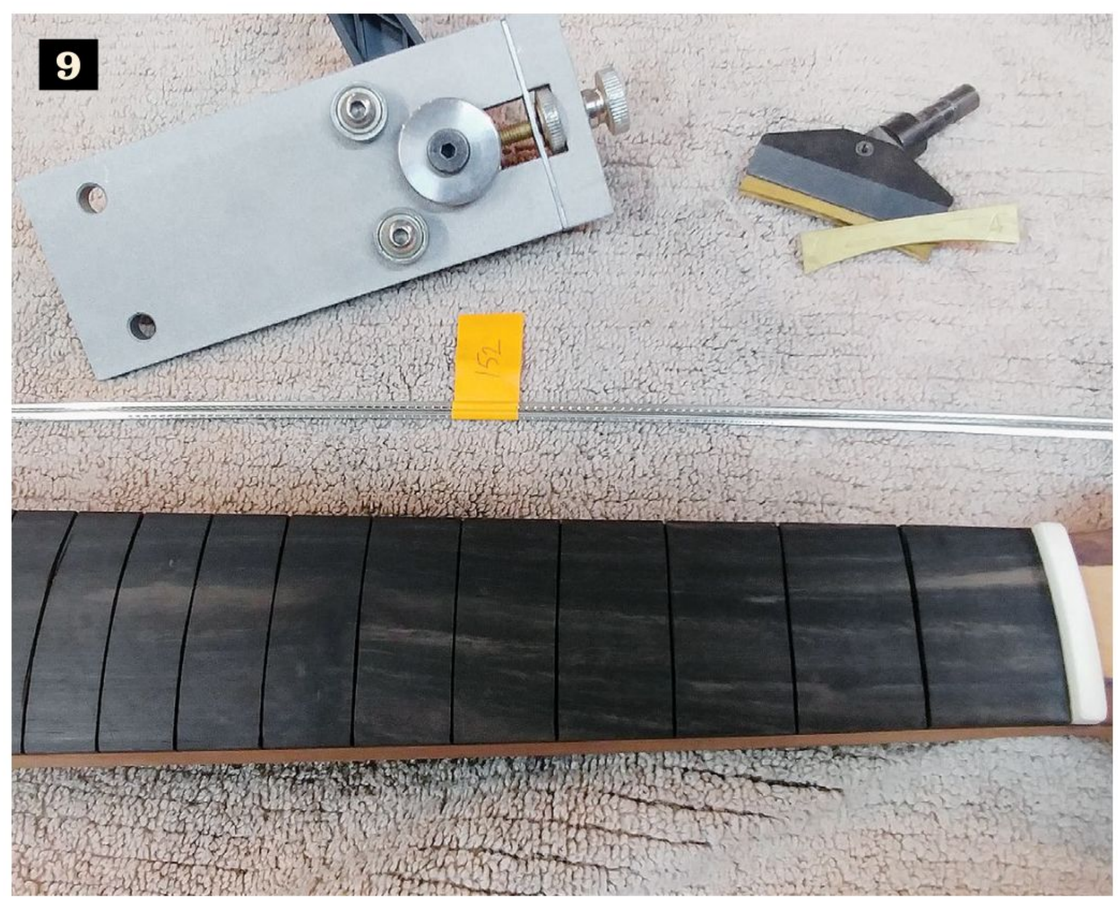
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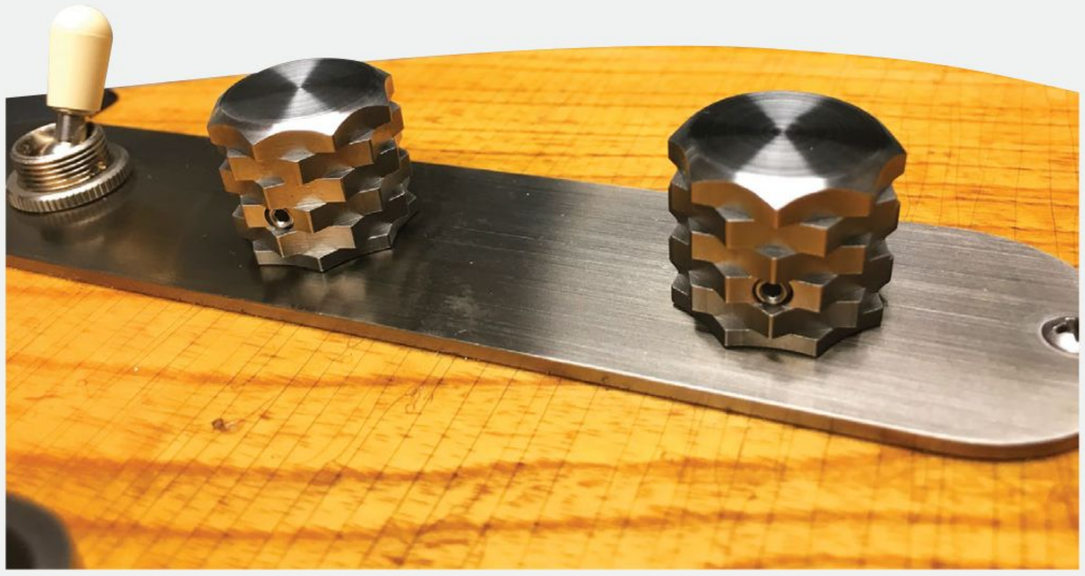

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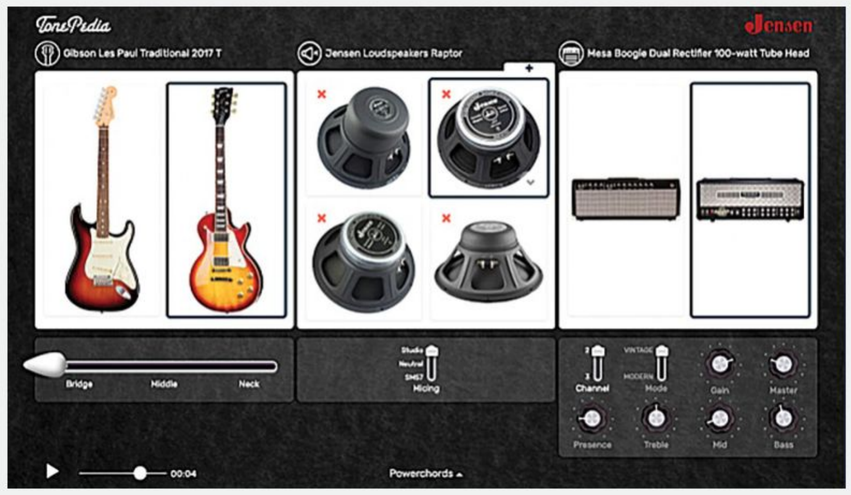

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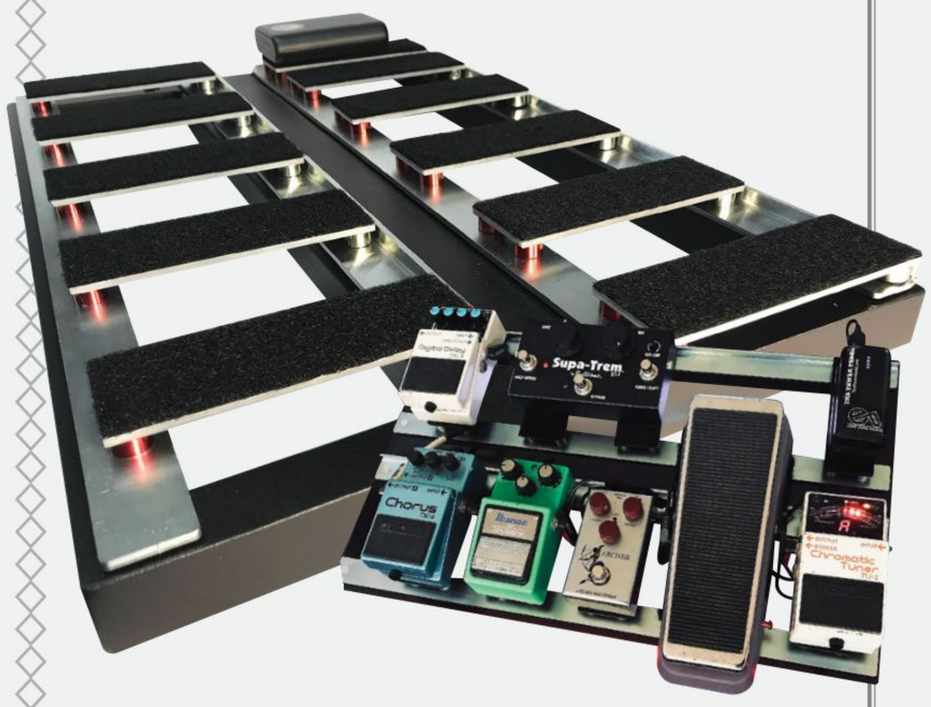

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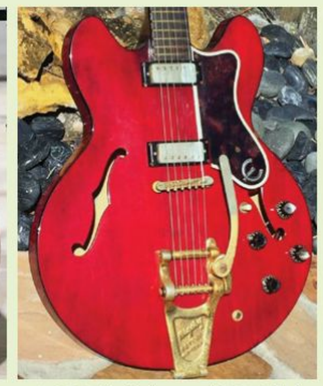
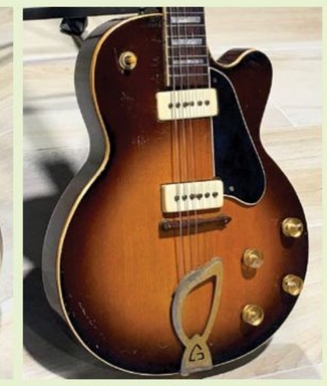

1967 Epiphone E212TV Sheraton 1-of-a-kind

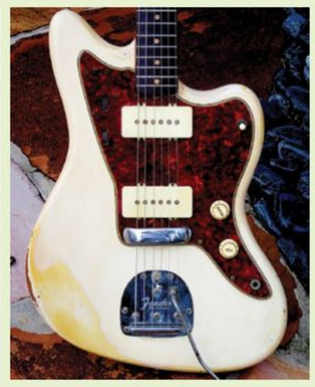
2001 Harrison GB George Benson designed


1955 Guild M-75 Aristocrat all original shape

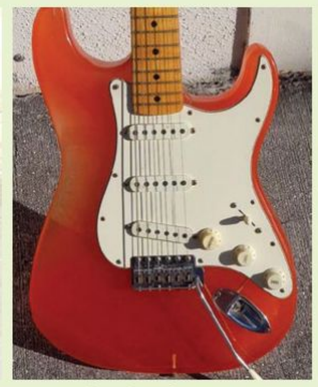
2009 Carl Thompson 4-String Bass w/Kahler Trem

1956 Gretsch 6131 Jet Firebird exceptional original

1976 Ibanez IC-100 WH Iceman factory White


1961 Fender Jazzmaster Olympic White Slab neck

1974 Fender Stratocaster Black w/Rosewood neck

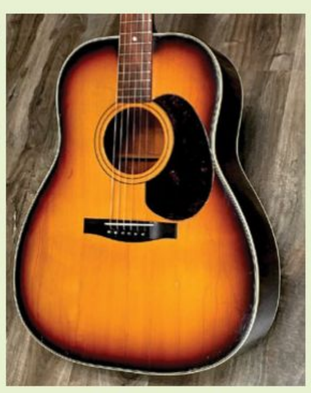

1975 Fender Stratocaster 1-off "Lucite" Body

1968 Vox Mark VI Teardrop Body 6-String minty

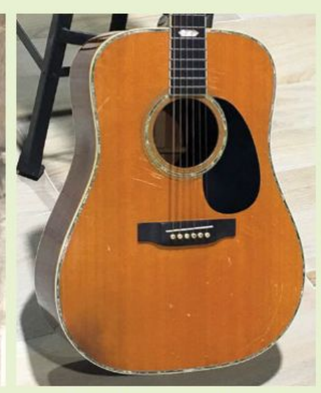
1980 Ovation 1291 UK-II factory Black finish

1954 Gibson J-45 small pickguard no cracks

2012 Gibson J-45 Std. w/factory pickup minty


1969 Gretsch 6009 Jumbo as good as it gets!

1936 Martin 0-17 scalloped & fat V Neck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CHARLIE DANIELS

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It was a special day for an aspiring studio musician. Invited to a recording session with Bob Dylan, Charlie Daniels' licks would soon be heard on *Nashville Skyline*, the last of three Dylan albums that greatly impacted the emerging "country-rock" genre in the late 1960s. But the session had an even greater effect on the 32-year-old guitarist.

BY ELLIOT STEPHEN COHEN

"After we did 'Country Pie,' I was packing up my Telecaster when Dylan said to [producer] Bob Johnston, 'Where's he going?'" Daniels recalled. "Bob told him, 'I've got another guitar player coming in.' Then, Dylan said nine words that changed my life: 'I don't want another guitar player, I want *him*!'

"It was not only a practical shot in the arm since Dylan always put the players' names on the back of his albums, but it was a real psychological boost, as well. It made me think, 'Maybe I really *do* know what I'm doing after all.'"

Daniels worked on the next two Dylan efforts, *Self Portrait* and *New Morning*, and did sessions for Leonard Cohen, Ringo Starr, Marshall Tucker Band, Pete Seeger, among others. While he enjoyed his early success, Daniels was soon bitten by the stage bug.

"When I first came to Nashville, I *wanted* to be a studio musician or a behind-the-scenes guy like a record producer," he said. "But when I'd go to someone's show, I realized I was born to be onstage – to entertain people."

In 1973, his debut single, "Uneasy Rider," peaked at #9 on *Billboard*. After forming the Charlie Daniels Band a few years later, he recorded hits including "Long Haired Country Boy," "The South's Gonna Do It Again," "The Legend Of Wooley Swamp," "Simple Man," and "In America." The group became major stars with the 1979 hit "The Devil Went Down To Georgia."

Equally skilled on guitar, fiddle, banjo, and mandolin, at 82, Daniels is still performing more than 100 shows each year. His new album, *Beau Weevils: Songs In The Key of E* (see our review in this month's "Hit List"), was recorded with an offshoot band that includes slide-guitarist Billy Crain, drummer/producer James Stroud, and CDB bassist Charlie Hayward.

What was the genesis behind the new album?

I found James when I first moved to Nashville, and everything just clicked – we had so much fun and made some very successful albums. Through the years, we kept saying we should do an album together with him playing drums, but we never had a vehicle 'til I started writing these new songs. And it's probably the most-organic record I've ever done – just knockin' out the bells and

Charlie Daniels: Erick Anderson.

whistles without loops and all that stuff that's used today.

Were you limited in any way, doing all the songs in just one key?

I just got into this zone when I was writing and they seemed to fit in E vocally and with the guitar sound because of the open strings. Most Delta blues was written in E; I don't know if I've ever heard Jimmy Reed play in another key, but if you listen carefully, he never plays a full V chord. He'll play the E and the A, the open-string thing with the boogie rhythm, and never quite gets to the V. But that's just the blues. Whatever works is what you do. So that's definitely the way it was when we recorded the new album – that swampy, bluesy, sound.

Who played most of the leads?

We both did. It was a song-by-song thing, but basically Billy was playing slide with a '57 Les Paul TV Junior with a titanium slide and a wah pedal. In my book, he's one of the top slide players in the country.

What is your main guitar these days?

I play the Southern Rock version of a Les Paul. It's a limited edition, and me, Gary Rossington, Dickey Betts, and Jimmy Hall all signed 50 of them. It's my favorite guitar. I had a '58 and '59 Les Paul, but I like this one better. The pickups are not as noisy and it's just an up-to-date, really good guitar.

I've got some vintage guitars – a Martin made the same year I was. But I don't care when a guitar was made. I play one only because of the way it sounds and the way it plays. Some musicians think they've gotta have a certain vintage guitar because Eric Clapton or Keith Richards plays one.

What gear do we hear on the new album?

Mostly, the Southern Rock guitar plus a '69 Gibson 335 on some tracks, both used with a King of Tone distortion pedal. My amps were a '62 Fender Tremolux with the tremolo going through a Marshall 4x12 cabinet, and also a '67 Fender Showman.

"How We Roll" has the lyric, "I'm as redneck as a rodeo, and my disposition shows it." Why the change from the hippie you portrayed in "Uneasy Rider?"

Well, that culture – that brand of politics – left me behind a long time ago. It got too crazy and went against a lot of my beliefs. I hear a lot of people talking about how bad America is; "If so-and-so gets elected, I'm moving," but they never do. So, you want to leave, leave! Who cares? If not, why don't you try to make this place work a little better? That's basically what "How We Roll" is about.

What is your earliest memory of hearing music?

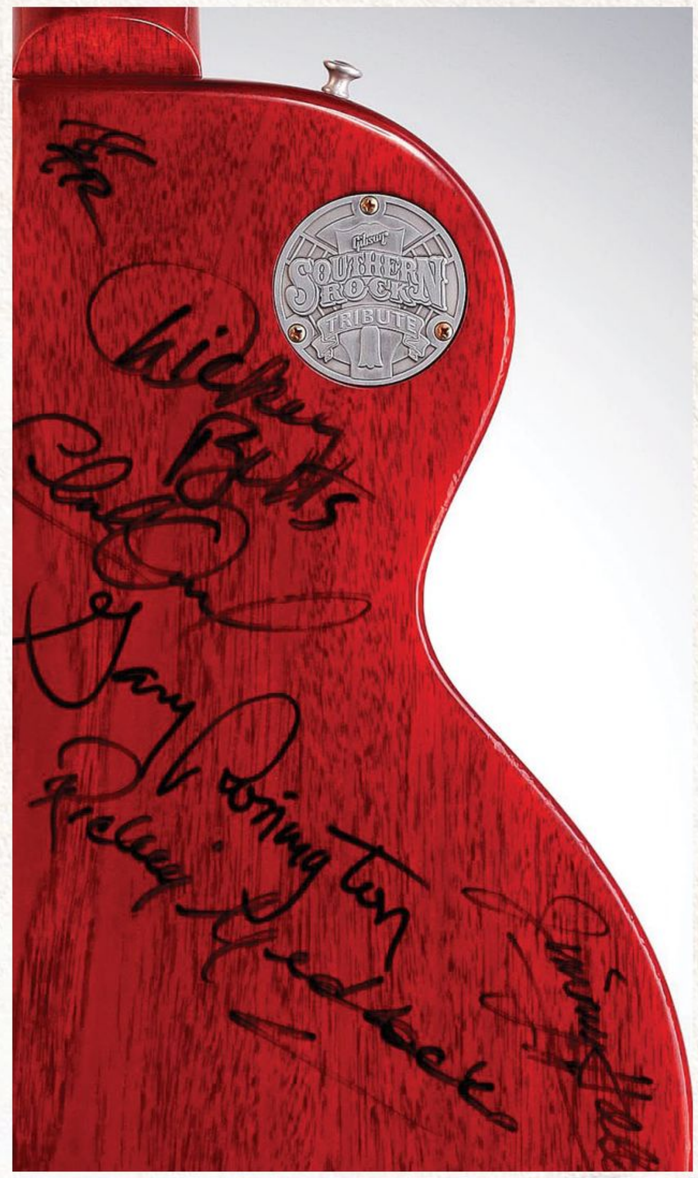
The first music I consciously remember listening to was "The Grand Ole Opry" radio show. My family had a little Zenith radio, and we'd stare at it like it was a television. Everybody we knew listened to it every Saturday night. Then, Monday morning, people could tell you what jokes Minnie Pearl told or which songs Roy Acuff or Ernest Tubb sang.

Did you have any particular favorites at the time?

I liked them all, but Roy Acuff was the first country artist a band was built around. Other bands were fruit-jar drinkers and golly jumpers that played square dances and happened to have a singer. But, with Roy and The Smokey Mountain Boys, it

CDB guitarist Chris Wormer (top, left) uses a 30th Anniversary Les Paul while Daniels plays his Southern Rock Tribute model. Daniels and Beau Weevils bassist Charlie Hayward on his '96 Lakland 55-94.

Daniels and Hayward: Erick Anderson. Wormer and Daniels: Elliot Stephen Cohen.



The commemorative medallion switch-cavity cover and autographs on Gibson's Southern Rock Tribute 1959 Les Paul. The guitar was a limited edition signed Daniels, Gary Rossington, Dickey Betts, and Jimmy Hall. Its "Reverseburst" finish created a heart pattern near the center of the top, and a portion of its sales benefited the Music Health Alliance.

Gibson Southern Rock tribute courtesy of Gibson.

was different. He was the first country music superstar.

You love bluegrass and admire Bill Monroe. What was your reaction to first hearing Elvis' version of "Blue Moon of Kentucky?"

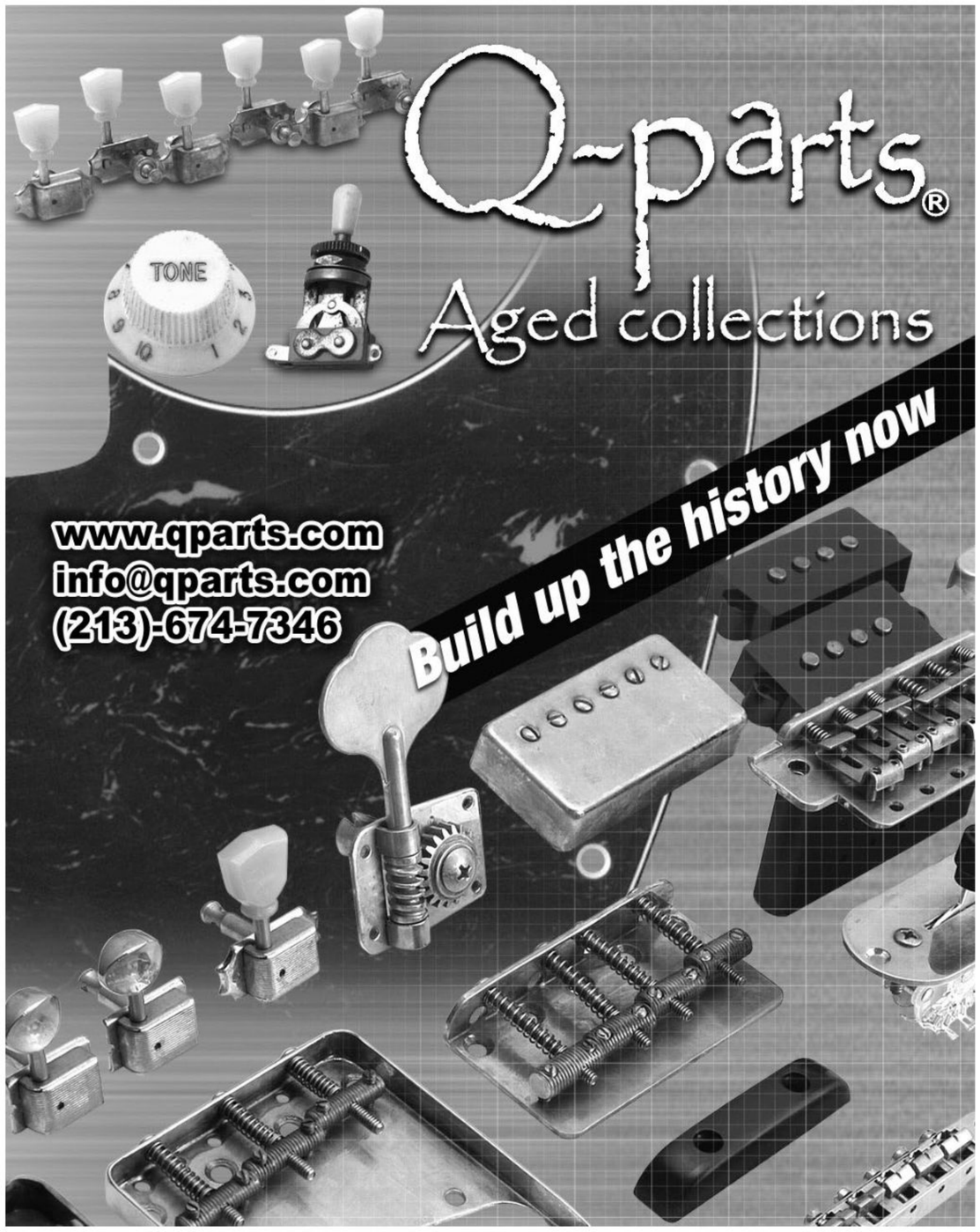
I *hated* it. I mean, literally! I was listening to "The Ernest Tubb Midnite Jamboree" and they had this guy named Elvis Presley, who I'd never heard of. I thought, "What a horrible way to treat a Bill Monroe song." Of course, myself and the rest of the world came to realize he was something special, and I really got into his music and liked him a lot.

So when popular tastes shifted from country to the new rock and roll, you changed with it?

Yes. I don't think there was any musician back then who wasn't interested in learning more rock songs. I was playing fiddlers conventions for bluegrass bands and would get the biggest hand for doing "Tutti Frutti." That's when I discovered the appeal of rock music and got myself an electric guitar – I started with a Gibson archtop before switching to a custom-built Gretsch I designed. I had our bass player replace his acoustic with an electric and I fell in love with it immediately. It just simplified things and gave us a much bigger sound. We started as a four-piece rockabilly band, then added a saxophone because it was a hot instrument at the time. A lot of the cover tunes we did used them.

You and Willie Nelson are often mentioned as prime examples of artists whose appeal is equal between country and rock fans.

Well, we've toured with Willie, and we've also toured with Eric Clapton. We've played with The Rolling Stones. It's one end of the spectrum to the other, and I've never put a title on what my band is. I've always just said, "We play the music that's America's gift to the world – bluegrass, gospel, country, rock, jazz." We're different things to different people, but I'm also a member of both the Grand Ole Opry and Country Music Hall Of Fame, so we gotta be country enough to do that. But whatever people consider us doesn't bother me at all.



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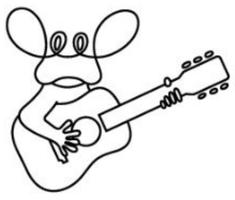

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What's your opinion of streaming services and other ways people listen to music now?

We live in a society different from when people like me couldn't wait to buy a new album and take it home and spin it. Streaming services are making billions off the artists who create the music, and there's no reason they can't pay them a decent royalty.

Your new book, *Let's All Make The Day Count*, offers practical advice on many topics. What is one piece that would apply to aspiring musicians?

Don't ever be discouraged by what anyone says about your music. In our early days, Bill Graham, who was probably the biggest concert promoter at the time, said, "The Charlie Daniels Band will never make it." Years later, he introduced us at Winterland as, "The great, *great* Charlie Daniels Band." I thought, "Wow! What changed his mind?"

I've also been very lucky in my career. There's a lot of people who have a lot more talent than I do.

Who, for example?

The five guys that stand onstage behind me every night. I'm their biggest fan. Bruce Brown and Chris Wormer do things on the guitar that I could never do. The way Chris plays "William Tell Overture," I don't think 90 percent of the guitar players in Nashville could do it with the same passion. He's just an incredible guitar player.

Do you have an overall favorite guitarist?

I'm a huge Duane Allman fan. Every guitar player to come of out the South in the last 50 years has been influenced by him. I mean, people will tell you they're not, but if you really listen to the good ones, you can hear Duane. Maybe they don't copy the licks directly, but they're showing up somewhere.

There are very few 82-year-olds who can do 100 energetic shows every year, like you do.

It's truly a blessing of God that I have the health to do what I love. Being able to entertain people is not just a means to an end for me, it's what I've devoted my whole professional life to. God has given me the ability and wherewithal to do it into old age, but I try to take care of my health. When I'm on tour, I ride a stationary bike and use a treadmill in addition to going out walking every day. If not, I wouldn't be able to continue doing what I do.

Can you see yourself doing this at 90?

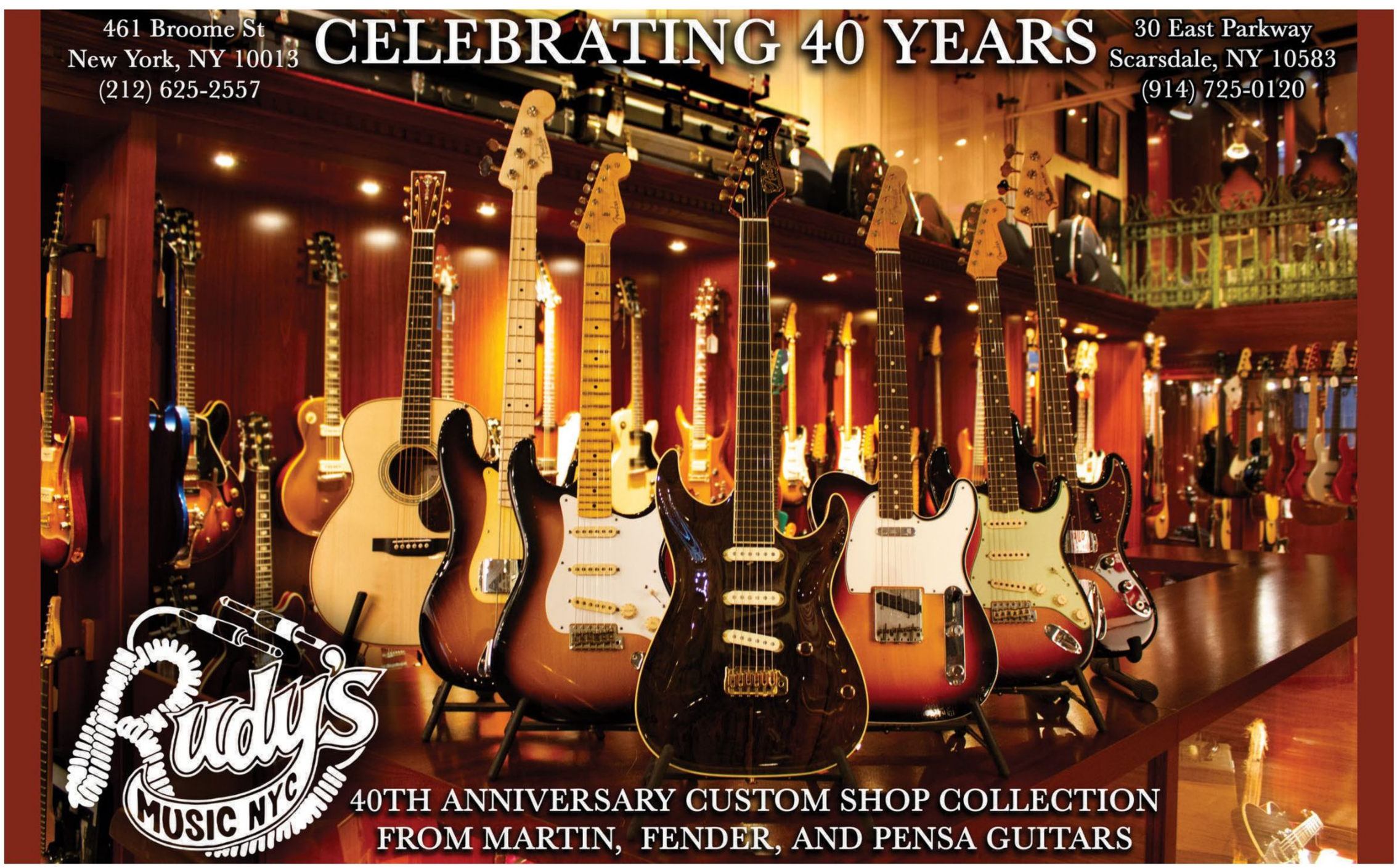
Why not? Jimmy Dickens was still doing it. If my health holds up, I'm willing. I may not still do a hundred dates a year, but then, who knows?

On the final track of the new album, "Everybody's Gotta Go Sometime," you tackle a subject most fear confronting and turn it into a light, frivolous song.

Not everything has to be serious or have some redeeming social value. I certainly don't take the subject lightly, but it's just a fact of life. It don't make no difference if you're a rock star or famous politician, or about to inherit $40 million. When the reaper says it's time to go, it's time to go, and there's nothing you can do about it.

Have you thought about what you'd most like to be remembered for?

I've been asked that a lot, and my feeling is that a person only deserves to be remembered for what they truly were. No more, no less. That's all I ask, but for now, every night before we go onstage, I say to my guys, "Let's be better tonight than we were last night. Let's get out there and get the job done!" VG



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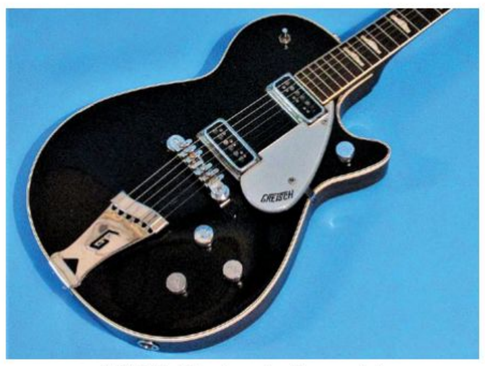
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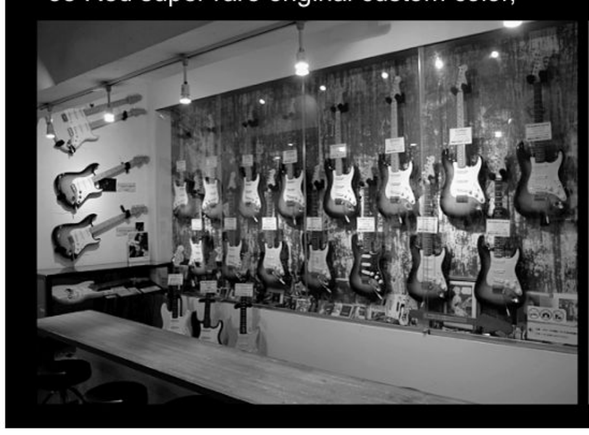
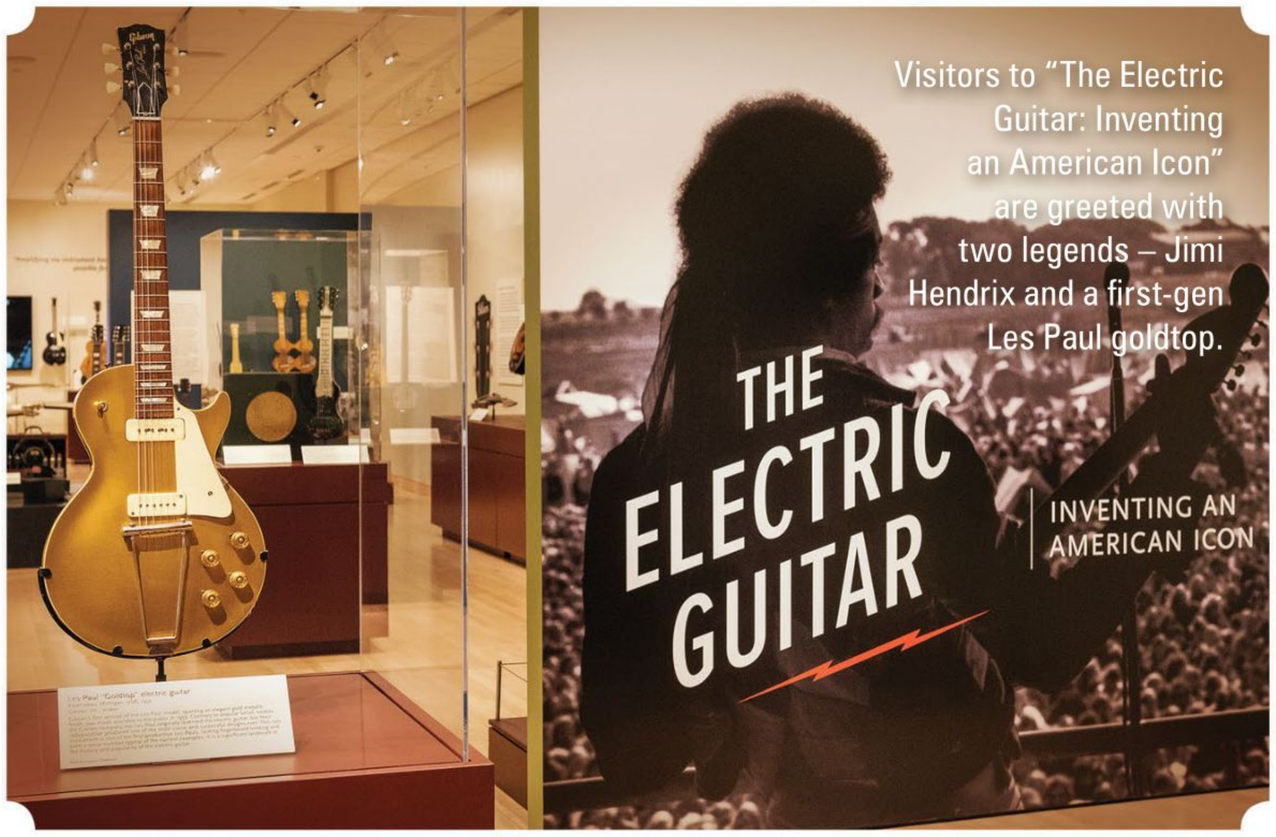




Visitors to "The Electric Guitar: Inventing an American Icon" are greeted with two legends – Jimi Hendrix and a first-gen Les Paul goldtop.

MIM conservator Rodrigo Correa-Salas stabilizes an early-19th-century French lyre guitar prior to installation in the galleries.

FIRST DAYS, ON DISPLAY

Early Electric Guitars Shine at Musical Instrument Museum

Billed as the largest facility of its type in the world, the Musical Instrument Museum (MIM) has more than 15,000 instruments – including examples from every inhabited continent – displayed in its 200,000-square-foot Phoenix headquarters.

BY WARD MEEKER

A visitor takes a close look at the spray-painted Fender Bandmaster that once belonged to Eldon Shamblin.

MIM is the brainchild of Robert J. Ulrich, a Minnesota native who, after graduating from college in 1967, was hired by Minneapolis-based clothing retailer Dayton-Hudson. He rose to become the chain's head of merchandising and in '84 was made president of its Target Stores group. Ten years later, he became head of the parent company, a position held until he retired in 2009.

A world traveler and art lover, in the late '80s, Ulrich served on the board of the Minneapolis Institute of Art. Connections there led him to befriend Marc Felix, an expert on African tribal art who helped him gather several pieces for his personal collection; some were musical instruments. During a 2005 visit to Felix's hometown of Brussels, Belgium, Ulrich became captivated by a renowned museum dedicated to instruments. Soon after, Felix persuaded him to open a similar facility in the U.S. After enlisting help from friends and colleagues including five curators, ethnomusicologists, organologists, and other experts, they sent researchers around the world; at one point, there were more than 100 people traipsing the globe on their behalf.

In April of 2010, the museum became a brick-and-mortar reality, opening its doors with more than 6,800 instruments from 200 countries displayed in galleries organized by world regions, with audio and video of many being played in context. An Artist Gallery features instruments played by icons such as Elvis Presley, Johnny Cash, Pablo Casals, John Lennon, "King"

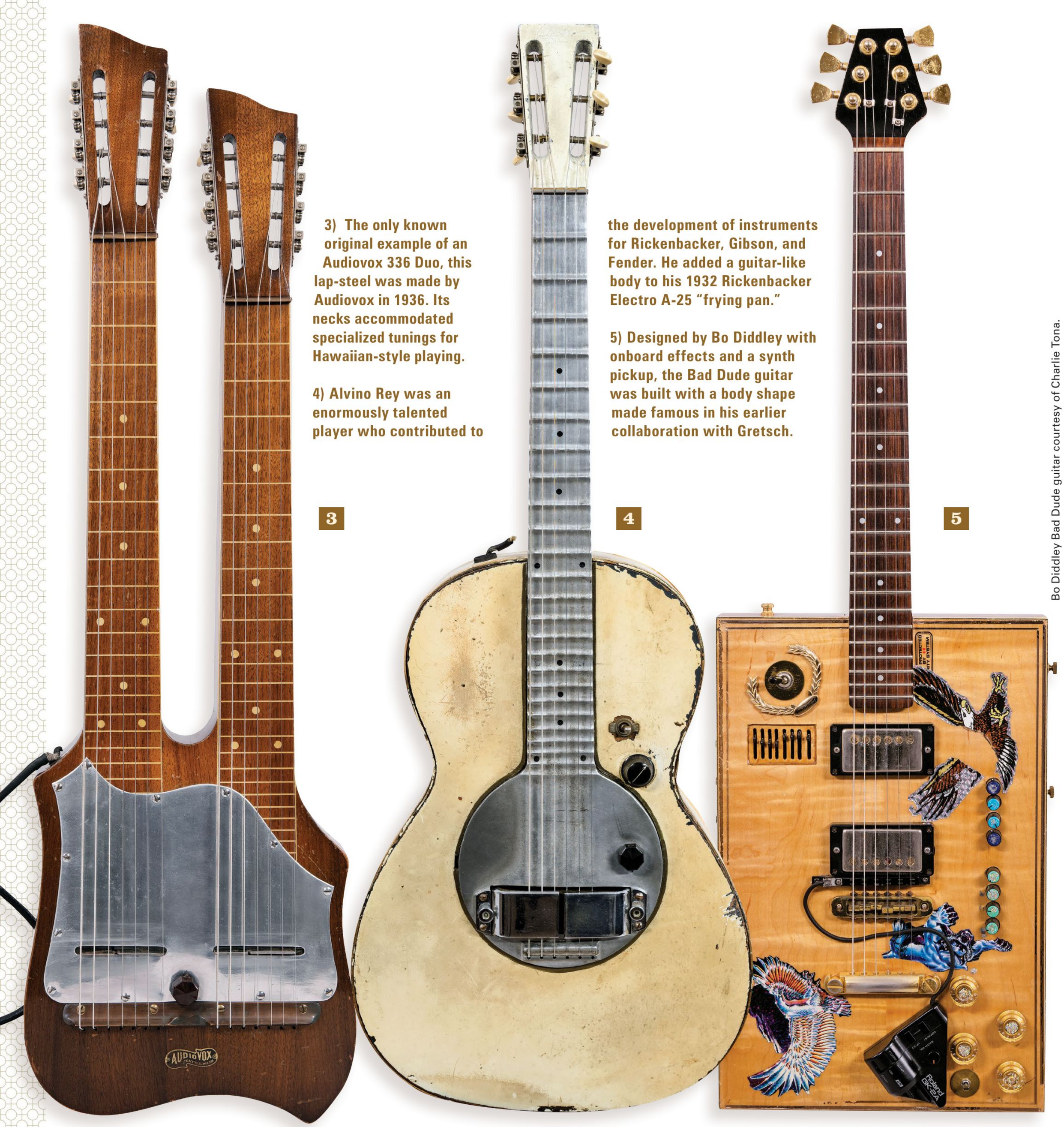
1) Paul Bigsby's 1949 solidbody pre-dated (and heavily influenced) Gibson's Les Paul. Bigsby's third such guitar and first with two pickups, made for Tommy "Butterball" Paige for use in Ernest Tubb's band.

2) One of the earliest Strats (and the first with a gold finish), Leo Fender personally presented this guitar to Eldon Shamblin, who played it for years with Bob Wills and His Texas Playboys. It's paired with Shamblin's Bandmaster amp.

Bigsby guitar courtesy of Deke Dickerson.

1

2



3) The only known original example of an Audiovox 336 Duo, this lap-steel was made by Audiovox in 1936. Its necks accommodated specialized tunings for Hawaiian-style playing.

4) Alvino Rey was an enormously talented player who contributed to the development of instruments for Rickenbacker, Gibson, and Fender. He added a guitar-like body to his 1932 Rickenbacker Electro A-25 "frying pan."

5) Designed by Bo Diddley with onboard effects and a synth pickup, the Bad Dude guitar was built with a body shape made famous in his earlier collaboration with Gretsch.

Bo Diddley Bad Dude guitar courtesy of Charlie Tona.

Sunny Adé, and Clara Rockmore while the Target Gallery hosts traveling and special exhibitions. Guests in the mood to strum or pluck an exotic instrument can do just that in the Experience Gallery.

In late 2017, Dr. Richard Walter, MIM's curator for the U.S., Canada, and Europe, shared lunch with Lynn Wheelwright, an instrument collector who'd loaned items to the MIM including Charlie Christian's Gibson ES-250, a '36 Gibson L-7 with a prototype diagonal pickup, and Alvino Rey's 1940 ES-250 for a 2011 exhibit on jazz music. Wheelwright inquired about the museum's plans for future exhibits, and mentioned several pre-war electric guitars he had tucked away in storage.

"I *hated* having them out of sight," Wheelwright said.

Curiosity piqued, Walter asked for examples, and... "I think he was blown away

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This crude lap steel built by Doc Kauffman and amp made by Leo Fender likely marked the first collaboration between the two, who formed K&F Manufacturing (later known as Fender Electric Instrument Company).

when I told them about some of the instruments and amps I'd found in 30-plus years of collecting – an experimental viola made by ViVi-Tone, an experimental Epiphone lap-steel, a protoytpe Gibson lap-steel, a Chinese-built copy of a Rickenbacker B-6 that shows how quickly interest in electric guitars exploded, and Alvino Rey's Vivi-Tone electric Spanish guitar, which may have been the very first electric guitar to broadcast sound to the American public.

"My focus has always been the 'big bang' of technology as it was adapted to musical instruments," he added. "I want to understand what those early builders were thinking, and their creations have always been exciting to me."

Spurred by Wheelwright's enthusiasm, Walter started to conceive an exhibit. Over the next few months, they exchanged e-mails and photos.

"Once I had a fuller sense of Lynn's collection, I knew we could do something special," Walter recalled. "Themes emerged, then we honed in on specific instruments taking care to not 'replay' displays from other museums, and focusing on how to organize topics differently."

MIM then reached out to other collectors and experts who helped broaden the concept, and in November of '18, the exhibit opened with more than 80 instruments and amplifiers. Dubbed "The Electric Guitar: Inventing an American Icon," it shares "... the untold story of the electric guitar from earliest imagination to musical revolution."

"As with all things at MIM, it begins with the story of the instruments," Walter said. "It's special to have six of Alvino Rey's early personal guitars; they were a driving force behind our focus on the originators and early champions of the electric guitar.

"It's important for people to see how critical the Hawaiian-steel guitar was in the story of the guitar's development. Not everyone associates electric guitar with Hawaiian-steel playing, but it was indispensable. So, a solid portion is devoted to rare and early steel guitars, and a lot of guests have told us, 'I've never seen things like this. What's a Hawaiian guitar?' or 'What's steel-guitar playing?'

"It's also wonderful to have the story of Western swing side by side with jazz heroes like Charlie Christian. In the '30s, Western swing was the launch pad of amplified-guitar solos, and we have killer pieces ranging from Eldon Shamblin's Strat and Junior Barnard's Epiphone archtop to one of Noel Boggs' four-neck Fender Stringmaster steels and two Speedy West steels.

"Before rock and roll, great musicians were taking advantage of electric guitars, and the playing was incredible. Their instruments have a real gravity to them."

The exhibit also aims to further the understanding of the guitar from a technological sense.

"We have two examples of the very early 'frying pan' Rickenbacker Electro, the first factory prototype from Gibson and Epiphone, the first dual-pickup Gibson, first dual-pickup Bigsby, first pedal-steel – a *lot* of singular firsts. It's the story of what electric instruments looked like when people first tried them."

Another major section involves artists who used guitars to change popular music. Included are "famous" guitars played by Charlie Christian, Keith Richards, and Bo Diddley, all of which Walter said help connect the dots in a way that truly resonates.

"People who had no concept whatsoever of an electric guitar have told us, 'This is really interesting,' and we've also had people with a very keen sense of what an electric guitar is discover new things and say, 'I never knew...' So, even if you're familiar with the story, we'll surprise you!"

And of course, everything gets the full MIM treatment.

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Fender

Strat, 1957, Lefty, ash bod only refin, nontrem, tweed ohsc $17,500
Strat, 1960, refin body Sea Foam, all else orig, hsc $10,500
Strat, 1965, **Lake Placid Blue,** exc, ohsc.....$25,000
Strat, 1972, Yellowed, Maple board, hardtail, vgc+, ohsc $2500
Strat, "1960" Daphne Blue, used, relic, cert, ohsc.....$2595
Strat 12-String, Japan, sb, r'wood board, exc, ohsc.....$850
Clapton Strat, 1986 made in Japan, Black, exc, hsc.....$895
Telecaster, 1954, Butterscotch, Blackguard, exc, tweed....$35,000
Telecaster, 1956, blonde, tuners restored,vgc+.....$18,500
Telecaster, **Paisley, 1968**, all orig, maple neck, vgc+, ohsc.$15,500
Bronco, '67, refin red, r'wood brd, 1 pu, trem, ohsc,exc..... $700
EVH Frankenstein, Fender Custom Shop, perfect handmade replica of Eddie's, no papers road case, exc.....$14,500

Gibson Solid Body

Firebird I, 1965, sb, 1 Firebird mini hb pu, exc, ohsc..$14,900
Les Paul Standard, 1958, sunburst, nice flame, vgc+,ohsc.....call
Les Paul TV Junior, 1960, near mint , 1 owner, ossc...$11,500
Les Paul Custom, 1977, Cherry SB, exc, ohsc.....$2750
Les Paul '59 Burst ri, 2003, Braz board, flamey, ohsc...$7900
Les Paul '58 RI, 50th Ann. Korina , 2008, Split peghead, m$4500
LP Double Cut, 2007, csb, flamey,7.9 lbs, exc, ohsc..... $1395

Gibson, Epiphone & Other Electric Archtops

S400CES, 2009, SB, curly maple b&s, 2 hb, exc, ohsc. $6900
L-5CES, 1974, SB, 2 hb, curly b&s, vgc+, ohc.....$6250
ES-5, 1949, sb, 3 P-90s, 3 vol & Master, vgc+, hsc.....$7500
ES-345, 1968, SB, Varitone, exc, ohsc.....$4950
ES-300, c 1946, sb, 1 P-90, 17" non-cut, vgc, ohsc $2500
ES-295, 1954, all Gold, 2 P-90s, gold hdwr, vgc+, ohsc... ...$6500
ES-175D, 1988, White, gold hdwr, 1 11/16" w/ohsc, vg.....$2900
ES-175 1959 VOS RI, 2012, SB, aged,1 hb, cert, ohsc.....$2995
ES-125 1958, sb, 1 P-90, full body, exc, hsc $1650
ES-125 3/4, 1959, sb, thin noncut, P-90, exc.....$2300
ES-120, '62, non-cut slimline, 1 pu "bubble' pig vgc+....$1450
ES-Lucille, 2004, Black, TP-6, gold hdwr, orig, ohsc, exc $2750
ES Artist, 1980, ebony, gold hdwr, Moog pre, exc, ohsc $1995
Premier, model E-624, ca 1960, 2 pu, trem, cool, exc..... $1750

Gretsch & Rickenbacker

Gretsch 6120, '57, DeArmonds, humped tops, ohsc exc.....$7500
Gretsch 6120-1959, 2009, Orange, trestle brace, exc.....$1750
DuoJet, 1957, Black, DeArmonds, like George's,exc, ohsc...$7500
Gretsch 6189, '55, Bamboo Yellow /Copper, 1 DeArmond.... $2250
Gretsch 6119 Tennessean, '64, walnut, 2 HiLotrons, ohc$1850
Rickenbacker 365 Capri, 1961, Firglo, 2 pu, Accent Trem, thick body, shark's tooth inlays, exc+, ohsc.....$7950
Rick 620, MapleGlo, 2008, 2 Hi-gain pu, 24 3/4" scale, m. ... $1350
Rick Roger McGuinn 370-12RM, 1989, MapleGlo, 3 toaster top pickups, built in Compressor, near mint, ohsc... .....$4500
Rick Bantar 6000, '64, fireglo, 5-string elect Banjo, ohsc...$13,500

Acoustic Archtops

Campellone Special, c 1996, 17" cutaway Blonde,exc ohsc.$6000
D'Angelico Excel, '58, Blonde cutaway, pghd rep, ohc.....$22,500
Gibson Super 400 Premier, 1940, sb, cutaway, exc,ohc.....$17,500
L-5C, 1952, sb, Flamed Maple b&s, all orig, exc, ohsc.....$11,000
Gibson L-5, 1957, sb, non-cut, next to new!, ohsc.....$6950
GibsonL-12, 1935, sb, 17" non-cut, maple b&s, exc, hsc $4500
TG-50, '52, Blonde Tenor L-50, Spruce top, Maple b&s .$2500
Gibson Style U Harp Gtr, 1907, Black, 21", exc-, ohsc. $8500
MOLL John Pizzarellli model, 2002, Blonde, 16 3/4", cutaway, floating pickup, vgc+, ohsc.....$6500
Ribbecke 25th Anniversary, 2004, 17" cutaway, sb $13,000
Stromberg Master 400, Blonde, 1946, loudest!, ohsc $35,000
Trenier Rosine 17" Archtop, ca 2012, Natural, nm, ohsc$6900

Other Electric Guitars

Benedetto Benny, ca 2002, natural, carved Spruce top, hb $3650
B&G Little Sister Private Build, NEW, sb $4100
B&G Crossroads Little Sister, NEW, Non-Cutaway $1450
Collings City Limits Custom, 2015, sb, Throbaks, nm.....$3950
Danelectro U-1, ca 1958, Black, single cut, vgc $650
Danelectro 5025, c 61, blonde, doublecut, 2 Lipstick vgc++.$1395
Guild Thunderbird S-200, 1963, sb, 2 hb, vgc, ohsc.....$3900
Klein, c 1999, his original design, blue, 2 hb Trem, exc, $5500
Holiday (Harmony H45), ca 1960, single cut, sb, exc.....$450
Moserite Ventures, c1966, Ink Blue, Mosely, ohsc, vgc+ $2950
PRS Custom 24, 1996, Vintage amber, 10 top, deep quilt $2500
PRS Hollow Body II Piezo McCarty, ca 2006, blonde $3000
Steinberger GL4T, 1995, black, Hum/s/s, Trans Trem exc.$4950
Supro '60', c 1957, White, Coodercaster pu, pinstriped, ... $1295
Teuffel Tesla, **7 String**, grey, 3 pickups, ohsc $4900
Teuffel Bird Fish, rece nt, 3 pu, leather case, exc $8900

Basses

Ampeg Dan Armstrong Plexi Basses, ca 1971, fretless & fretted, both in stock, hsc $1950
Danelectro, c 1961, copper top, single cutaway, ohsc $995
Jazz Bass, 1966, SB, w/ orig '60 neck, exc, ohsc.....$6500
Jazz Bass, 1977, sb, Maple nck, pearl block, ohsc..... .$1950
P Bass, 1958, 3 tone sb, anodized guard, 8.85lbs, gb $12,500
P Bass, 1962, Olympic White, slab brd, small pg mod, vgc .$7900
Precision Bass, 1965, Candy Apple Red, exc, ohsc $7950
Gibson EB-2, 1967, sb, 1 pu, es-335 bod, vgc+, ohsc $1650
Gibson EB-6, 1960, 6 Str Baritone, sb, 1 PAF, exc+, ohc....$11,900
HOFNER Union Jack Beatle Bass, import , exc, hsc.....$550
KAY K-162 Bass, ca 1953, sb, Jimmy Reed style, exc, ossc$1950

Martins

D-45, 1972, 1 upper bout top crack, exc, blue case.....$6000
000-45, '38, frwrd bracing, 1 3/4" at nut, vgc+, ohsc..$89,000
000-42M, Clapton Model, 2007, Mad b&s, near mint ...$7750
D-28, 1938, h'bone, orig finish, new brdg & plate, vgc+.... $59,000
D-28 Aged Authentic 1937 Model, must see, list $9999..$7999
OM-28, 1931, old refin by Martin, no cracks, exc, hsc..... $18,500
OM-Jeff Daniels, 2012, shaded Adir top, Mad. b&s,nm.....$4000
D-28, 1964, Braz, some overspray, orig but new pg, vgc ...$4500
D-28, 1971, was Tommy Smothers', custom inlays, exc $2950
HD-28 CS, 2017, Torrified top-clear!, loud,exc, hsc.....$2450
0-28 T, 1931, Tenor, sb, herringbone, Brazilian, vgc+, hsc ... $7500
000-21, 1905, all orig, 5th 000 made, 1 owner, exc+, hsc . $24,000
D-12-20, 1969, 12-String slope shoulders, exc+, ossc.....$2950
000-JBP Jimmy Buffet Pollywog, 2003, 12-fret, exc, ...$2500
000-18, 1969, rep. back crack & pg crck, Grovers, vgc..... $2400
00-18, 1952, reset and refretted, original, vgc, hsc.....$3500
00-17 Authentic 1931, NEW, meticulous repro, hide glued. $4799
Schmidt & Maul, 1845, 2 1/2, Brazilian b&s, earliest X, ohc.$7900

Gibson & Epiphone Flat Tops

J-200N, 1959, Blonde, stinger peghead & heel, vgc, hsc...$8500
J-200 Montana Gold, Custom Shop ca 2010, Natural $3900
J-190, 2001, blonde, cutaway, fancy neck, 2 pu, vgc+.... $1750
L-C, Century of Progress, 1934, SB, curly maple b&s... .....$4500
L-00, 1947, sb, late 00 with gold script logo, exc, hsc $3950
CF-100E, 1952, sb, sharp cut, single coil , vgc+.....$4500
J-45 Banner, c 1946, "OGiGE" Mahog top, vgc+, hsc $5900
J-50, 1957, stripped , spotty finish, good refret, hsc.....$2500
Hummingbird, 1966, Natural, rep. cracks, vgc, ohsc.....$2500
SJ, 1966, LEFTY, sb, orig. double guards, exc+, ohsc $3950
J-45 Gold top!, 2010 '60s pg, pickup, exc, ohsc.....$1795
Epiphone Frontier, 1964, sb,curly maple b&s, fancy pg, exc$4900
Epiphone Texan, 1964, Natural, wide neck, exc, hsc.....$4500

Other Flat Tops & Classicals

Breedlove Legacy Concert CE, 2017, Cutaway, nm, ohsc..... $1950
Collings OM-1, 2017, Torrified, Mahog b&s, mint, ohsc.....$2995
Collings CJ-41, **Lefty,** SB, German top w/Abalon, RW b&s ..$3950
DYER Harp Guitar, Style 4, ca 1920, a nice one!, hsc.....$4500
Greven D, Spruce top, Rosewood b&s, exc, ohsc.....intransit
Gallagher G-50, 1975, Spruce top, Mahog b&s, exc.....in transit
Manzer PIKASSO Guitar, 1 of 2, pearl trimmed .....Inquire
SCGC 00, 2013, 12 fret, Spruce R'wood b&s, nm, ohsc $3500
Taylor 355CE, 2002, LEFTY 12-string, Cutaway, pu..... $995
VOX Country Western Dreadnought, '70s, Italy, vgc.....$500
Velazquez El Classico, 1961, Braz b&s, exc-, ossc $2850
Kenny Hill Perf. Classical, 2012, lattice, rosewood b&s $3500
Kohno Mod.15, 1978, Spruce top, RW b&s, 660 mm, exc.....$3000

Resonator, Steel & Slide Guitars

National Aragon, 1939, sb, Wood, Loudest & Rarest, exc... $12,500
National Tri-Cone, 1932, Style 1 1/2 Square Neck, exc-.....$3250
National Style 0, 1930, nickel/silver, brass bod,vgc+, hsc..... $3250
National Style 0, New, Lightning Bolt, nickel over brass..... $2890
National Style 0 Mandolin, 1930, exc, ohsc.....$2500
Gibson Consolette Double 8 Steel ca 1956, Korina, exc..... $1500
Rickenbacker Model B, Bakelite, chrome plates, c 1937 .....$1150

Mandolins & Banjos

Monteleone Grande Artist, sb, from the master's hand $21,000
Gibson Florentine Mandolin, 1969, sb, 1 P-90, exc,ohsc.....$2500
Gibson A-1, 1911, Black, vgc+ ohsc.....$1150
Gibson A-2-Z, 1924, Snakehead, blonde, exc, ohsc $4500
Gibson A-50, 1939, sb, spruce top, maple b&s vgc+ hsc..... $1350
FAIRBANKS Electric Special 5-String Banjo, 1900, ... $2100
S.S. Stewart 5-Str Banjeaurine, ca 1899, 10"x21"..... $950
Bacon Professional *ff* Concert Special 5-Str. 1917, hsc $3950
Gibson GB-3, 1921, 6-Str Gtr Banjo, 14" pot, exc, ohsc...$3750

Amps etc.

Blockhead Firstborn, c'04, Purple, 2x12 Combo, nm....$2250
Carol-Ann OD-50 MH Head, exclusively here $3400
Fender Champion 600, '50, creme /brn, orig 6" Cletron exc...$1395
Colby Lil Darlin, 2018, Burgundy, 1-8" combo, nm. $895
Fender Pro, 1950, TV Panel , orig 15" Jensen.....$3250
Fender Twin '55, Low Power 5E8 Narrow panel, retweed.....$5900
Twin Reverb, 1968-69 , drip edge , 12" EVs, vgc+..... $1100
Gibson GA-40, 1953, Tweed, 12" Celestion, worn, vg $1450
Gibson GA-79T Stereo, 1956-57, Tweed, 2-10" Combo .$2750
Magnatone Troubador 213, 1964, 1 Jensen C12R 12"..... $1095
Magnatone Custom 460 ,1961, 2 12" Oxfords, Trem, exc..... $2195
Marshall JTM-45 MK II, 1965, Block Logo, white back panel, Plexi front, no mods and no extra holes!, exc.....$10,900
Marshall Bluesbreaker JMP1962, '67, 2-12" Combo....$12,500
Marshall 100 Watt head, 1971, all orig $2500
MESA BOOGIE Mark II, ca 1985, White, vgc+... .....$1295
TONE KING Comet 40B, Brown/creme, 2 channels, exc..... .$1395
VoxAC-30, c 1964, new Vox grill cloth, grey top, vgc... ....$3500
WEM Copicat, early one, tubes, ohsc.....$850

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6) Junior Barnard modded his Epiphone Emperor with a DeArmond pickup and an Epi steel-guitar pickup, then wired them out of phase. He also split their output so each could run to a different amp.

7) Charlie Christian played this 1940 Gibson ES-250 as a member of Benny Goodman's sextet. An early adopter of the electric guitar, Christian thrilled audiences with the new sound.

8) One of Pete Townshend's main instruments in the late '70s, this '76 Les Paul Deluxe was modded with a full-size DiMarzio humbucker between its stock pickups, custom switching to coil-tap the DiMarzio or take it out of phase, and the number 5 for quick identification.

Junior Barnard Epiphone courtesy of Deke Dickerson.

"It's a multimedia event," Walter added. "People tour the gallery wearing headsets so they can listen to the narration and audio. For instance, there's video of George Benson playing a handful of instruments; it's pretty cool to see and hear him playing a '36 Slingerland. And we've had people linger over of the amplifiers because they're not in display cases, so you can pore over details of the chassis."

Wheelwright lauds the MIM team for the exhibit's layout and presentation.

"I appreciate the spaces between artifacts and the lines of sight that lead to the next clue," he said. "I especially like the artistry – the angles at which the instruments are mounted, many in proper playing position, which helps the visitor understand the subtle but very meaningful context. To me, the exhibit is like a piece of music. There are notes and spaces in just the right places, creating a perfect tempo. It's a huge challenge to do that so completely."

The exhibit runs through September 15. **VG**

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***Denotes a new or updated listing.**

Vintage Guitar Swap, 1st Saturday of each month. For more info, contact Ziggies' Music, 3309 N. 3rd St., Phoenix AZ, (602) 266-9622.

MARCH

Lake County Musician's Swap Meet, March 10, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

All Axes Show Swap Sell, March 10, at the TAK Music Venue, 1710 Center Ave., Dilworth, MN. Opens at 11 a.m. For more info email sugarsackstudios@gmail.com.

Carolina Guitar Show – Asheville, March 16 & 17, at the WNC Ag Center, I-26, Exit 40, 1301 Fanning Bridge Rd., Fletcher/Asheville, NC 28732. For more info: Bee 3 Vintage at 828.298.2197 or visit www.bee3vintage.com

Northeast Ohio Guitar Show, March 23, at the UAW Hall, 5615 Chevrolet Blvd., Parma, OH. For more info contact Lawrence at lp@ncwcom.com or (440) 865-4301.

Arkansas Guitar Show, March 23, at the Jacksonville Community Center, 5 Municipal Drive, Jacksonville, AR. For more info contact (501) 450-0226 or visit www.arkansasguitarshow.com.

Cincinnati Guitar Show, March 24, at the Sharonville Convention Center, 11355 Chester Road (just off I-75, Sharon Rd. exit), Cincinnati, OH. Hours 10-4. For more info contact Denny Melchers at (513) 503-1072 or visit www.cincyguitarshow.com.

SouthCoast Guitar Show & Swap Meet, March 24, at UMass Dartmouth Woodland Commons, 285 Old Westport Road, North Dartmouth, MA. Hours 10-3. For more info contact Gary Brown at (508) 353-2150 or visit www.sixstringmusiccompany.com.

Central Coast Guitar Show, March 30, at the Veterans Memorial Building, 801 Grand Avenue, San Luis Obispo, CA. Hours 10-4. For more info contact Ed Miller at (805) 431-6037, centralcoastguitarshow@charter.net or visit www.centralcoastguitarshow.com.

Lansing Musical Instrument Swap, March 31, at the Causeway Bay Convention Center, 6820 S Cedar Street, Lansing, MI. Hours 10-4. For more info contact Shawn at (517) 410-6409 or shawn@audiologicdj.com.

APRIL

Amigo Nashville Guitar Show, April 6 & 7, at the Williamson County agExpo Park, 4215 Long Lane, Franklin, TN 37064. For more info contact Dave Crocker at davelcrocker@gmail.com, (417) 850-4751, Larry Briggs at larryb@stringswest.com, (918) 288-2222 or Ruth at ruthmbrinkmann@gmail.com, (817) 312-7659, or visit www.amigoguitarshows.com. Co-sponsored by Vintage Guitar. **(See Advertisement on page 107.)**

International Vintage Show, April 6, at Messe Frankfurt, 60327 Frankfurt am Main, Germany. Hours 10-6. For more info visit www.musikmesse-plaza.com or musikmesse-plaza@messefrankfurt.com.

Alchemy Audio Gear Swap, April 6 & 7, at Fort Knox Studios, 4255 N Knox Ave, Chicago, IL. Hours 10-4 Saturday, 10-3 Sunday. For more info, contact Johnny at (872) 395-3899 or johnny@alchemy-audio.com. **(See Advertisement on page 102.)**

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Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

Northeast Guitar Expo, April 7, at The Toyota Oakdale Theater, 95 South Turnpike Road, Wallingford, CT. Hours Sunday 11-5. For more info contact Kevin at NortheastGuitarExpo@gmail.com, (860) 324-8883, or Peter at paocchineri@comcast.net, (860) 983-6774, or visit www.NortheastGuitarExpo.com.

Capital Region Guitar Show, April 12 & 13, at the Saratoga Springs City Center, Saratoga Springs, NY. Hours 12th (5-8), 13th (10-5). For more info contact Matt at (518) 581-1603.

Indiana Guitar Show, April 14, at The Hendricks County Fairgrounds, 1900 E Main St., Danville, IN. Show hours 11-4. For more info, contact Eddie Prather (317) 430-2222, theindianaguitarshow@gmail.com. **(See Advertisement on page104.)**

Lake County Musician's Swap Meet, April 14, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

Oregon Guitar & Musical Instrument EXPO, at the Milwaukie Elks Club, 13121 SE McLoughlin Blvd., Milwaukie, OR. Hours 10-4. For more info contact John at (503) 706-6821, skyjohnk@gmail.com or visit www.oregonguitarexpo.com.

Tacoma Guitar Festival, April 27 & 28, Tacoma Dome. For more info, contact Bruce at (253) 445-1973, BruceAdolph@Mac.com or visit www.tacomaguitarfestival.com.

Boston Amp, Pedal & Custom Guitar Show, April 27 & 28, at the Embassy Suites, 550 Winter Street, Waltham, MA. Hours 11-5:30. For more info contact Loni at (818) 992-0745 or info@ampshow.com. **(See Advertisement on page 104.)**

Elmira Vintage Guitar Show, April 28, 24 Snyder Ave S, Elmira, ON, Canada. Hours 11-4. For more info, visit www.elmiravintageguitarshow.ca.

Guitarfest, April 28 at the Summit County Fairgrounds Arena. Hours 10-5. For more info call (330) 354-7627 or visit www.guitarfestohio.com.

MAY

Dallas International Guitar Festival, May 3-5, at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX. For more info visit www.guitarshow.com. **(See Advertisement on page 103.)**

Jakes Spring Guitar Show & Music Swap Meet, May 4 & 5, at the Indoor Treasure Barn, Jakes Flea Market, 1380 Rt 100, Barto, PA. Hours 8-1. For more info, contact Justin at (484) 256-6515, info@jakesfleamarket.com.

Eastern Kentucky Guitar Show, May 5, at the Boyd Co. Community Center, 15605 KY-180, Catlettsburg, KY. Hours 11-5. For more info, contact Jeff Preston at (606) 833-1566 or prestonffh@aol.com. **(See Advertisement on page 102.)**

Lake County Musician's Swap Meet, May 12, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

Amigo Chicago Guitar Show, May 18 & 19, at the Odeum Sports & Expo Center, 1033 North Villa Ave, Villa Park, IL. For more info contact Dave Crocker at davelcrocker@gmail.com, (417) 850-4751, or Ruth at ruthmbrinkmann@gmail.com, (817) 312-7659, or visit www.ami-

Gordy's Music Presents the 30th Anniversary

MICHIGAN GUITAR SHOW

Two-day Musical Instrument Swap Meet

JUNE 29-30
10AM-5PM
DEALER SET-UP: JUNE 28

BUY! SELL! TRADE! Bring as much merchandise to sell as possible!

Marcia and I want to invite everyone and anyone who has attended our shows in the past 30 years all the way back to 1989. We are having the guitar party of the decade!! We *really* want to see some of our long lost dealer-public friends for this special event!!

The show is on Saturday and Sunday, June 29th and 30th from 10 am to 5 pm at the beautiful Emerald Theatre located in downtown Mt. Clemens 20 miles north of downtown Detroit at 31 North Walnut Street. This could be the new home for an annual eastside Michigan Spring Guitar Show!!

Marcia and I are going *ALL IN*, pedal to the METAL!!! on this show.

Two days worth of FREE clinics offered by guitar artists (TBA). You will receive a FREE Collectors Program Guide. Enter to win TWO FREE GIVEAWAY GUITARS (one each day), free strings, and other door prizes.

We already have commitments from string and guitar companies like Ernie Ball, GHS, Reverend, and Echo Park Guitars. We are waiting to hear from other co-sponsors as well.

Hottest rock radio station in lower Michigan WRIF will be broadcasting live with the newest RIF ROCK GIRL!!

HOW EXCITING IS ALL THAT!!??!!

Our last show back in November was a BLAST!!! Keep in mind that the Emerald Theatre venue is MUCH larger with a full stage, 3 tiers, 2 balconies, and 3 bars; built in 1920 - it has that "vintage vibe" and holds about 2,000 people. This will be the **guitar party of the decade** that *no one* will forget!

Thank you for your support over the past 30 years and we are very much looking forward to seeing everyone at our 30th year of guitar shows!!

Vintage Guitar magazine will be there personally giving away magazine. Half of the booths are already sold out with **30-year-committed vendors**:

- Brian's Vintage Guitars
- Lakeshore Guitars
- Reverend Guitars
- Rock N Roll Vintage
- Huber Breese Music
- Rivington Guitars
- Mike Anderson Guitars
- Play It Again
- Tumbleweed Guitars
- J&R Guitars
- Dean Mink Guitars
- Echo Park Guitars
- Dayton Vintage
- Killer Bee Kustom Guitars
- Santo Guitars

And Many More

FREE PARKING! • Admission: $10 • Children 12 & Under FREE
Location: Emerald Theatre • 31 N Walnut St, Mt Clemens, MI 48043
Contact us about a display booth.

See ya there, Gordy & Marcia Lupo
(248) 546-7447 • GordysMusic@Prodigy.net • www.GordysMusic.com

goguitarshows.com. Co-sponsored by Vintage Guitar magazine.

North Texas Guitar Show & Swap Meet, May 31 – June 2, at the Lewisville Premier Event Center. For more info contact Ken at (214) 392-9010.

JUNE

GrinningElk Atlanta Guitar Show, June 8 & 9, at the Infinite Energy Forum, 64000 Sugar Loaf Pkwy, Duluth, GA. Hours 10-5. For more info contact Lee at (678) 557-5641, lee@grinningelk.com, Ray at (404) 895-3459, ray@grinningelk.com or visit www.grinningelkguitarshow.com.

Lake County Musician's Swap Meet, June 9, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

East Tennessee Guitar & Music Show, June 14-15, at the Unicoi County High School, 700 South Mohawk Drive, Erwin, TN. For more info contact Amanda Delp at Amanda@unicoicounty.org, (432) 743-3000 or find them on Facebook.

Summer Ohio Guitar Show, June 23, Makoy Center, 5462 Center St., Hilliard, OH. Show hours 11:30-5. For more info, contact Marc at (740) 797-3351, alexmack@ohio.net, www.ohioguitarshows.com.

Colorado Guitar Show & Custom Luthier Expo, June 29, Lutheran High School, 11249 Newlin Gulch Blvd, Parker, CO. Hours 10-4. For more info, contact Duane at (720) 432-1363, registration@guitarshowmagazine.com or visit www.guitarshowmagazine.com/coloradoexpo.html.

Michigan 30th Anniversary Guitar Show & Party, June 29 & 30, Emerald Theatre, 31 N Walnut Street, Mt. Clemens, MI. For more info contact Gordy at (248) 546-7447, gordysmusic@prodigy.net or visit www.gordysmusic.com. **(See Advertisement on page 105.)**

JULY

Great American Guitar Show (Summer Philly), July 13 & 14, at the Greater Philadelphia Expo Center, Rt. 422, Exit at Oaks, 100 Station Ave., Oaks, PA. For more info (828) 298-2197, bee3vintage@hotmail.com or visit www.bee3vintage.com.

Lake County Musician's Swap Meet, July 14, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

AUGUST

Chicagoland, August 10 & 11, at the Lake County Fairgrounds, 1060 E Peterson Road, Grayslake, IL. Hours Sat 9-4 and Sun 9-3. For more info contact Tim at (715) 526-9769 or visit www.zurkopromotions.com/vintagevoltage. **(See Advertisement on page 106.)**

Lake County Musician's Swap Meet, August 11, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

SoCAL World Guitar Show, August 17 & 18, at the OC Fair & Event Center, 88 Fair Dr., Costa Mesa, CA. For more info contact Larry at (918) 288-2222, show@stringswest.com or visit www.amigoguitarshows.com. Co-sponsored by Vintage Guitar.

SEPTEMBER

Lake County Musician's Swap Meet, September 8, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

Yeahman's Guitar Fest, September 8, at Markthalle, Burgdorf, Switzerland. For more info, contact Michael at +41 (0) 79 308-8915, info@guitarfest.ch, www.guitarfest.ch

Jakes Spring Guitar Show & Music Swap Meet, September 28 & 29, at the Indoor Treasure Barn, Jakes Flea Market, 1380 Rt 100, Barto, PA. Hours 8-1. For more info, contact Justin at (484)256-6515, info@jakes-fleamarket.com.

OCTOBER

Amigo International Guitar Show, October 4-6, at the Will Rogers Memorial Center, Fort Worth, TX. For more info contact Larry at (918) 288-2222, show@stringswest.com, Ruth at (817) 312-7659, ruthmbrinkmann@gmail.com or Dave at (417) 850-4751, davelcrocker@gmail.com or visit www.amigoguitarshows.com. Co-sponsored by Vintage Guitar.

Lake County Musician's Swap Meet, October 13, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

NOVEMBER

Rockford Guitar & Drum Show, November 2, at the Cliffbreakers Convention Center, 700 W Riverside Blvd, Rockford, IL. Hours 10-3. For more info contact Chip at (815) 877-9678 or visit www.rockfordguitarshow.com **(See Advertisement on page 106.)**

Lake County Musician's Swap Meet, November 10, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

DECEMBER

Lake County Musician's Swap Meet, December 8, at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

If you have information regarding upcoming guitar shows or events, visit http://www.vintageguitar.com/guitar-show-submission or e-mail joant@vintageguitar.com. All submissions must be received by the 10th of each month, or they will appear in the next available issue. This listing is done as a service to our readers and we reserve final determination as to its contents.

Amigo NASHVILLE GUITAR SHOW 2019

BUY · SELL · TRADE

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Franklin, TN

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10am to 5pm

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LaDonna and Eric Gales

NEW LEVELS

Known for his out-of-the-box blues-rock style, Eric Gales' albums are filled with tales of overcoming his demons. Like other great artists, there's a seamless line between his life and art.

With his latest, Gales closes the chapter on his past to focus squarely on his singing and songwriting. While his Memphis-drenched vocal style has always been strong and emotional, Gales looks to expand his brand to include the worlds of contemporary R&B and gospel.

His fiery, charismatic playing still engages, but it's done with a composer's touch. His singing and songwriting are pushed forward by guests Doyle Bramhall II, Beth Hart, B. Slade, and producer Matt Wallace (Maroon 5, The Replacements, Faith No More). The result is Gales' best record to date.

Eric Gales
The Bookends

From the D'Angelo-inspired ballad "South Paw Serenade" with Bramhall, to the gutsy wail of Hart on "With A Little Help From My Friends," Gales is on fire. He plays slide for the first time on "It Just Beez That Way." But it's the influence of the award-winning vocalist B. Slade on "Pedal To The Metal" and "Something's Gotta Give," that pushes Gales to new levels of guitar badassery and vocal domination. ***– OJ***

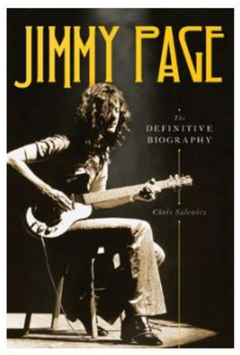
Robben Ford
Purple House

There's no denying that Robben Ford is one of the truly innovative guitarists of his generation; through the years, he has played unique and influential blues, jazz chops on par with many specialists in the genre, and studio/backing work that proves he is superbly well-rounded.

While all of his solo records offer plenty of great playing, they shine most when they offer an eclectic blend of the styles he has mastered – *and* when his songwriting is extra sharp. That's the case on his latest, *Purple House.*

"Tangle With Ya" and "Cotton Candy" are funky rock with great, unexpected changes, while "Wild Honey" is a perfect pop song, with its crystal-clear guitar lines, acoustic guitar, and subtle electric piano. "Empty Handed" is a moody masterpiece that's impossible to get out of your head.

Kudos to a master who could very well coast at this point in his career, but instead continues to play at a *high* level while writing some of the best music and lyrics out there. ***– John Heidt***



Chris Salewicz
Jimmy Page: The Definitive Biography

Can there ever be enough books on Led Zeppelin? Probably not – because the band's story is endlessly fascinating and we may never get the straight scoop. Of such are legends made.

Eric Gales: Sten Thorborg.

Sergio "Stratoman" Diab

Sergio Diab: Andre Arruda.

SURF LIVES!

By Dan Forte

The January issue's Billy Gibbons interview included several anecdotes that didn't make it to the cover story. In one, Gibbons rhetorically wondered, "When was the last time a great instrumental came around? I haven't heard a recent instrumental that had any impact since the '60s."

There actually *have* been instro hits in the succeeding decades – from "Scorpio," "Jessica," and "Tubular Bells" to Jeff Beck's "Freeway Jam" – but the days of radio-friendly guitar instrumental hits and bands identifying as primarily vocal-less were as good as gone by the early '70s. And Joe Satriani's "Surfing With The Alien" and Van Halen's "Eruption" were unhummable chops feasts, while Aerosmith's "Circle Jerk" was basically a riff in search of a melody.

Instrumentals were a staple of rock and roll during the mid-'50s/early-'60s reign of Duane Eddy, the Fireballs, and the Ventures (and their British counterparts, the Shadows) to late-'60s psychedelia (from "Embryonic Journey" to "Third Stone From The Sun") and funk (the Meters, Funkadelic). The instrumental-surf subgenre ruled by Dick Dale, the Belairs, Astronauts, and Chantay's of "Pipeline" fame lasted from about '61 to the Pyramids' "Penetration," reaching the Top 20 in March '64.

That date is significant because the Beatles appeared on "The Ed Sullivan Show" for three consecutive weeks in February '64. After that, as the Belairs' Paul Johnson said at a recent concert paying tribute to him, "We looked around and thought, 'Where did the girls go?'"

As unlikely as a surf revival was, things started percolating in '79 with Jon and the Nightriders, led by guitarist/historian John Blair and Johnson's return with the Packards' *Pray For Surf*. It got a shot in the arm with Quentin Tarantino's use of surf instrumentals in the soundtrack to 1994's *Pulp Fiction*, but by then arguably the best surf revival band, Finland's Laika and the Cosmonauts, had released three albums.

Although the Cosmonauts were far too eclectic to be pigeonholed, any guitar-centric band playing instrumentals was dubbed "surf." And today, liberally sprinkled worldwide are more instrumental "surf" bands than there were in the idiom's heyday. Understanding that broad-stroke qualification, we'll look at three new instro releases.

The Madeira may be the leading lights of the revival, led by Ivan Pongracic, formerly of the Space Cossacks. The Indiana-based economics professor's influences are equal parts Dale and the Shadows (he regularly posts charming duets on his Facebook page, with his father perfectly playing Bruce Welch to his Hank Marvin). The quartet's sixth full-length album, *Center Of The Surf*, was recorded live at the 2017 Surf 101 Convention in Southern California.

The playing is tight and powerful, but, like the Cosmonauts, what sets The Madeira apart are its originals. Avoiding the downfall of too many neo-surf bands who write riffs instead of melodies, Pongracic and rhythm guitarist Patrick O'Connor's songs (five each) are melodic, rhythmic, and well-constructed. Adding to the set's superior sound is engineer Mark Linett (who's manned the faders for Brian Wilson, Eric Clapton, Ry Cooder, Del Shannon, and Los Straitjackets). And for extra reverb, Blair and Jonpaul Balak sit in on three songs.

Spin The Bottle, the third album by guitarist Ferenc Dobronyi's **Frankie and the Pool Boys**, was produced by Dusty Watson, who has drummed with the Sonics, Agent Orange, Slacktone, Dale, and others. The aspect of the San Francisco quintet I like is that they combine serious playing with plenty of fun – evidenced in the cover art and the concept of featuring instrumental and vocal versions of the same song.

That's a syndrome that's been common in jazz for years, with scat singers like Eddie Jefferson writing lyrics to instrumental jazz. In rock and soul, you had hits like "The 'In' Crowd" (a vocal tune covered instrumentally) as well as "You Can't Sit Down" (an instrumental turned vocal). Somehow, the Pool Boys' dual versions of the title cut and the punk-edge "Fast Loud Hard" are equally valid.

The advantage of lyrics, of course, is that you can tell a story – be it boy-meets-girl or "Blowin' In The Wind." To tell a story *without* words ain't easy. To achieve that, Brazil's **Sergio Diab**, a.k.a. "Stratoman," didn't just write liner notes; he wrote a script. After reading it – essentially a skeletal spaghetti Western about an outlaw and a "working girl" – the music of *Siempre True, Siempre Blue* ("Always True, Always Blue") serves as the soundtrack to whatever version of the story the listener creates in his or her mind.

The opening track is even titled "Spaghetti," and sounds like the theme to some Ennio Morricone score – you just can't remember which one. Diab's tone is appropriately deep and Eddy-esque, contrasted by Richard Bennett's gut-string.

Diab got to live out a dream, recording some of the album in Nashville, with Bennett and pedal steel great Dan Dugmore.

Compositionally and guitaristically, Diab brings the goods. It would be wonderful to see someone bring this full circle and make a movie from Sergio's (or their own) script.

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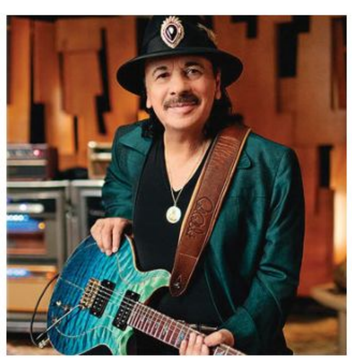
The Headless Horsemen

Chris Salewicz has interviewed Jimmy Page many a time over the years, yet his bio relies more on other accounts of Zoso's ramblings. Happily, he goes deep into Page's early years as a session musician, gigging sideman, pop producer, and Yardbird before even getting a glimmer of Zep.

The book's an engrossing read, and you won't want to put it down. Definitive, though? Naw. As Salewicz relates many a famous tale – often with a sly wink of the eye – you wish he'd go into much more detail. Page's creative process – whether it's coming up with licks, composing songs, or producing the band's records – is breezed over as if it was all magical and unexplainable. And sadly there's little on Page's famous guitars or other gear, while the book strives hard to be definitive about the groupies he bedded. ***– Michael Dregni***



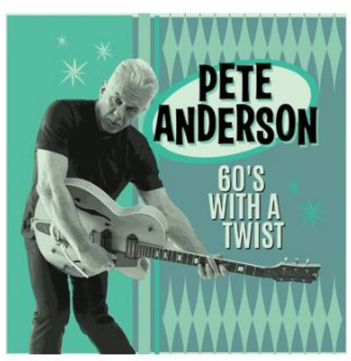
Carlos Santana

MasterClass: Carlos Santana Teaches The Art And Soul Of Guitar

MasterClass is an online educational platform providing video instruction on a variety of topics. Beautifully shot and edited, it introduces diverse instructors such as James Patterson on writing, astronaut Chris Hadfield on space exploration, and actor Samuel L. Jackson on acting. Carlos Santana's lesson is a 16-chapter course that explores the often-ignored topic of creating a meaningful listening experience.

A decorated icon of rock (and *Vintage Guitar* Hall of Fame inductee), Santana invites the viewer to develop a stronger spiritual connection with their instrument and heart. He discusses the importance of humanity in your note selection and asks, "What are you putting inside the note that gives you an immediate connection to peoples' hearts?"

The course includes tabbed material and peer interaction. It's a rare, inspiring curriculum that discusses acquiring a distinctive personal identity using silence, tone, and rhythm as the canvas for melody. It's not a collection of classic Santana licks. It's a spiritual and philosophical meditation on connecting on a deeper emotional level with your expression. Santana discusses influences, gear, and affecting listeners with your heart, soul, and positivity. ***– Oscar Jordan***



Pete Anderson

60's With a Twist

When you get a new Pete Anderson album, you already know the bar is set high. He's a twang ace with impeccable tone and restraint, yet you can sense deep chops behind it all. Here, Pete tackles classic '60s singles as guitar instrumentals, blending country, jazz, pop, soul-funk, and blues.

So many of these vocal-pop gems work as instrumentals, such as Dionne Warwick's "Walk On By," where Anderson drapes the melody in heavy tremolo while whipping out his signature Reverend Eastsider baritone on "Ode To Billie Joe." "Day Tripper" is a jazz-funk jam, bringing to mind Grant Green or George Benson, but with Anderson's chicken-pickin' finesse behind it. Previously covered by Wes Montgomery and Danny Gatton, the 1965 hit "Canadian Sunset" is a slide extravaganza, alternating between a Latin verse and swingin' hook the guitarist bathes in sweet reverb.

Pete and organist Luke Miller stretch out on "The In Crowd," a torchy vamp that has that West Coast funkiness that would make Barney Kessel and Howard Roberts smile. There are only six tracks here, but they're all retro-guitar gold and more proof that Anderson is one of the tastiest cats around. ***– Pete Prown***

The Headless Horsemen

Yesterday's Numbers: Demos & Rarities

Formed in New York City in '85, the Headless Horsemen were a regional supergroup consisting of lead guitarist Elan Portnoy and drummer Ira Elliot of the garage-rock Fuzztones, singer/bassist Peter Stuart of the Tryfles (part of the paisley underground scene), and rhythm specialist Chris Cush, formerly with Lords Of The New Surf.

Their high-energy sets were informed by the Kinks, Flamin' Groovies, Yardbirds, and Pretty Things; think teardrop Voxes and girls in leopard-print bikinis.

David Ari replaced Elliot, and the band broke up after only one album and an EP – although they still reunite on occasion. Thankfully, demos and a promo single have been collected on this 14-track vinyl release (download card included).

"Any Port In A Storm" is almost to the Who what the Rutles were to the Beatles – right down to Peter Stuart's Entwistle-inspired bass – while a faithful, raucous cover of "Tallahassee Lassie" does Freddy Cannon proud. "Good Times," featuring a mess of distortion from Portnoy, is rawer than the Easybeats' original, and Cush delivers a rare, fierce solo on Larry Williams' "Bad Boy."

The inner-sleeve notes, reprinted handbills from Tramps, the Dive, and CBGB,

extra EXTRA

BARRENCE WHITFIELD AND THE SAVAGES
Soul Flowers Of Titan

The closest thing to a modern, more-eclectic Little Richard, Whitfield can do no wrong. But it was a major event when guitarist Peter Greenberg – who produced Whitfield's 1984 debut – returned to steer the ship 35 years later. His meaty solos perfectly complement the singer on the shuffling "Let's Go To Mars" and the Hank Ballard blues, "I'll Be Home Someday." – ***DF***

RYAN BINGHAM
American Love Song

Guitarist/songwriter Bingham is back with a wide-ranging palette of tunes, arguably broader than anything in his career. There are rompers ("Jingle And Go"), deep blues ("Nothin' Holds Me Down"), and plenty of worn-down-at-the-heels country anthems. – ***MD***

COLIN JAMES
Miles to Go

Canadian blues-rocker James proves again that he *gets* the blues, covering ground from country-blues to uptown, horn-driven R&B. His playing is fine throughout with the funk showing through on "Ooh Baby Hold Me." Swooping runs and perfect bends highlight "One More Mile." And, his slow blues playing dominates "Black Night." Nothing new here, but spot-on singing and playing show a musician in control of his artistry. – ***JH***

BLUE CHEER
The '67 Demos

Heavy metal was in its infancy in 1967, when guitarist Leigh Stephens, bassist Dickie Peterson, and drummer Paul Whaley created the explosive, hyperamplified Blue Cheer sound that broke through on their legendary '68 debut album *Vincebus Eruptum.* This single-sided remastered vinyl offering marks the first complete, curated release of their three demos, "Second Time Around," "Doctor Please," and "Summertime Blues." – ***RK***

FLOYD DOMINO
Floyd Domino's All-Stars

The torch-bearer of Western-swing piano since the formation of Asleep At The Wheel 45 years ago, Domino is equally at home with boogie-woogie or bebop. With Emily Gimble (granddaughter of legendary fiddler Johnny Gimble) on vocals, Floyd's All-Stars tour standards from Ray Charles to Fats Waller, aided by Brooks Prumo's steady, swinging rhythm guitar. – ***DF***

STEVE DADAIAN
Follow the Light

Soaring melodies, epic soundscapes, and blistering note-density permeate Dadaian's first full-length foray into prog-shred. The vocal track "Soul Connection" showcases vocalist Björn Strid of the band Soilwork and features a savage rhythm section and dense harmonies. Dadaian is a classically trained guitar competition champ, and his prowess is exhibited in all its glory. – ***OJ***

LIGHTNIN' HOPKINS
California Mudslide (and Earthquake)

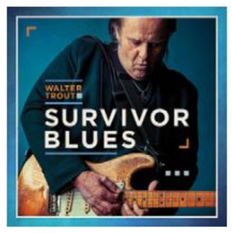
Texas-blues great Sam "Lightnin'" Hopkins had 20 years of recordings to his credit when he traveled to L.A. in 1969 to record this album. Taking a cue from recent heavy rains and flooding in SoCal, he created the title song. Accompanying his vocals and snarling guitar is one additional guitarist – lifelong Hopkins admirer Tony Joe White. – ***RK***

DONNA GRANTIS
Diamonds & Dynamite

When Prince said, "She can whup every man on guitar, bar none," people listened. The former 3rdEyeGirl guitarist's latest is an industrial-strength rock-fusion workout featuring Pearl Jam guitarist Mike McCready on "Violetta" and "Trashformer," and it's super heavy. Razor sharp guitars and lively percussion make this an intense treat. – ***OJ***

THE NOBUKI TAKAMEN TRIO
The Nobuki Takamen Trio

Takamen is a jazz whirlwind, whether on race-horse fast bop ("The Circle Game"), swinging blues ("Blues Alberta"), ballads ("Wonderful Day"), or tunes with a pop feel ("3 AM"). He's got chops to spare, natural ability to swing, and is a fine composer. The rhythm section of Toshiyuki Tanahashi on bass and Naoki Aikawa on drums stick with him every step of the way. – ***JH***



WALTER TROUT
Survivor Blues

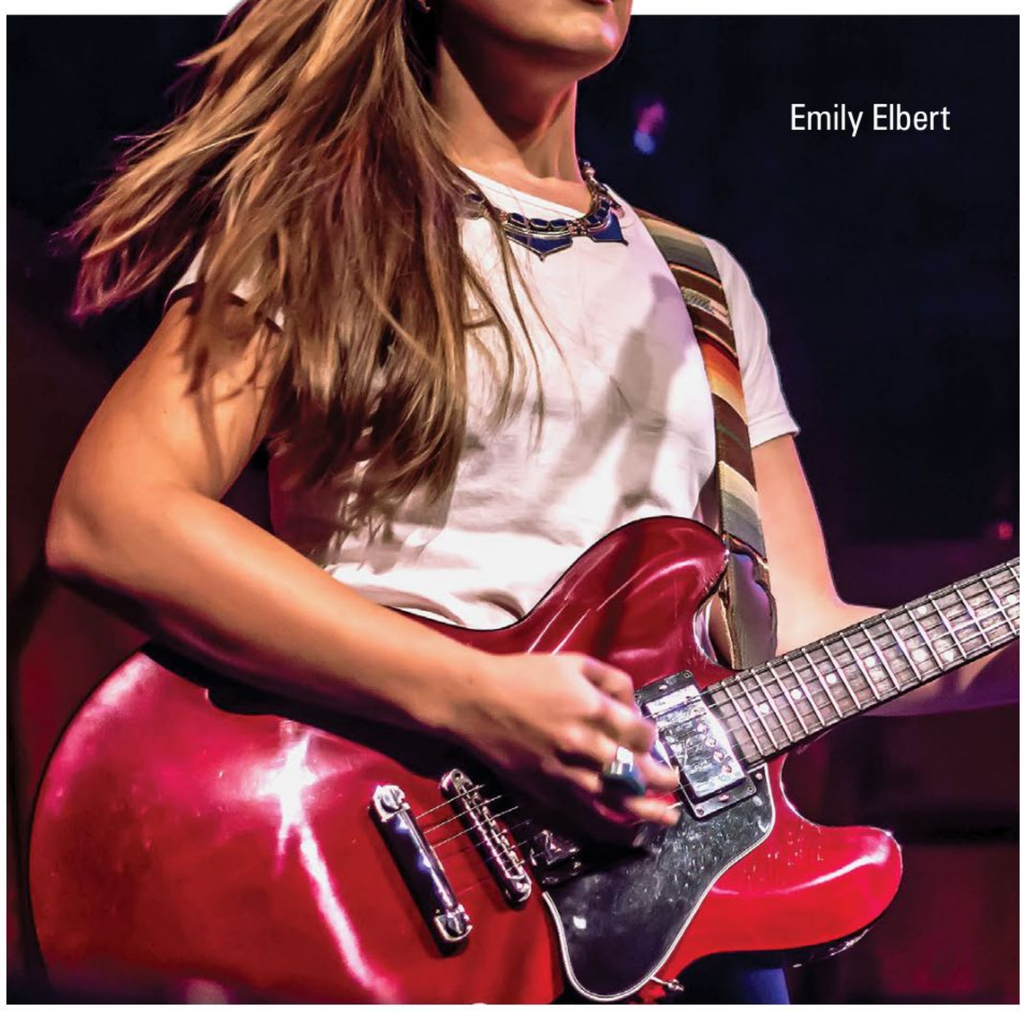
Blues-rock survivalist Trout pours his heart, soul, and guitar into deep cuts and lesser-known classics. He plays the hell out of his axe on Otis Rush's "It Takes Time" and Jimmy Dawkins' "Me, My Guitar And The Blues." Sugaray Rayford joins Trout on "Woman Don't Lie" by Luther Johnson. This album simply kills. – ***OJ***

VARIOUS ARTISTS
Glastonbury Fayre 1971

Glastonbury Fayre was one of the original British festivals, full of mysticism and mud, Hiwatt amps, and naked hippies galore. If you want to know where the Black Crowes sound came from, listen to Terry Reid with a young David Lindley burning up lap steel. There are also sets from Traffic, Family, and Fairport Convention with Dave Pegg delivering wild Celtic-bass runs on "Dirty Linen." – ***PP***

ALL THAT REMAINS
Victim of the New Disease

Marked by the tragic passing of guitarist Oli Herbert, this album is a bludgeoning riff-fest with violently melodic intensity. With inspired guitar work and hellacious screams, the disc shows the band at its zenith. Shifting textures and introspective lyrics convey an emotional tribute to Herbert. – ***OJ***



Emily Elbert

and of course the music are enough to make you wish you were in Manhattan during the Horsemen's reign. – ***Dan Forte***

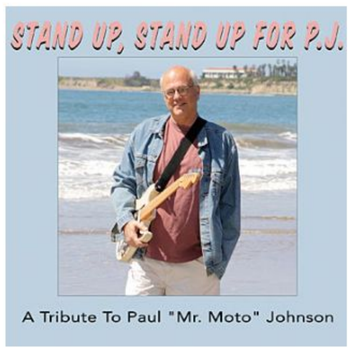
Charlie Daniels

Beau Weevils: Songs in the Key of E

It's a simple idea; 10 tunes in the key of E, bare-bones all the way. Joining Charlie Daniels are guitarist Billy Crain, bassist Charlie Hayward, and drummer James Stroud, who began his career as a sideman before becoming a top Nashville producer, responsible for some earlier CDB albums and hits by mainstream Nashville stars like Clint Black and Toby Keith.

While Daniels provides his usual growling vocals and revisits familiar themes, the Daniels-Crain guitar interplay is a glowing constant. On the swamp-heavy "Geechi Geechi Ya Ya Blues" slashing slide guitar punctuates the vocals as Crain's flawless rhythm work provides solid underpinning. "Bad Blood" and "Oh, Juanita" switch gears to the Southern-rock sound – Daniels' trademark since the '70s. On the good-humored "Mexico Again," the south-of-the-border guitar surrounding Daniels' voice conjures Nashville session great Grady Martin's accompaniment on the Marty Robbins hit "El Paso."

"Louisiana Blues" blends the vocal with economical, after-hours accompaniment and solos. The timeless Robert Johnson legend surfaces on "Mudcat," enhanced by acoustic slide that dovetails perfectly with the lyric. "Everybody's Gotta Go Sometime" offers witty, Mose Allison-style sentiments about death, with Daniels adding fiddle, as Crain percolates underneath. "How We Roll" covers longstanding Daniels sentiments about Southern pride, ending the album in a whirlwind of slide guitar. – ***Rich Kienzle***



Teisco Del Rey, David Grissom, and others

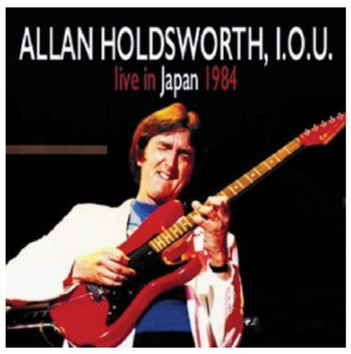
Stand Up, Stand Up for P.J.

As a 14-year-old, Paul Johnson wrote the 1961 surf hit "Mr. Moto" and his band, the Bel-Airs, became one of the first surf bands in history. Today, the guitar man is suffering from leukemia, prompting supporters to raise funds for him with this nearly perfect tribute CD.

Co-producer Teisco Del Rey kicks things off with his take on "Mr. Moto," using a Jazzmaster for that fast, snaking melody with Dave Biller adding a wicked steel solo. On the title cut, look for leads from Austin aces David Grissom, Don Leady, and Cid Sanchez. The Surfrajettes give us "*Mrs.* Moto," laced with period-correct spring reverb.

Veteran surf-rockers Purple K'nif cover the Bel-Airs' "Bedlam" and, like the best Johnson instrumentals, it's melody is both complex and hummable. On "Armors Of Light," cut by the Insect Surfers, it becomes evident that Johnson could write a pop song for guitar like few other mortals. Paul's gift for six-string hooks is uncanny.

If you dig great guitar rock and want to support a legend, check out this disc. Order the CD via Teisco's Facebook page. – ***PP***



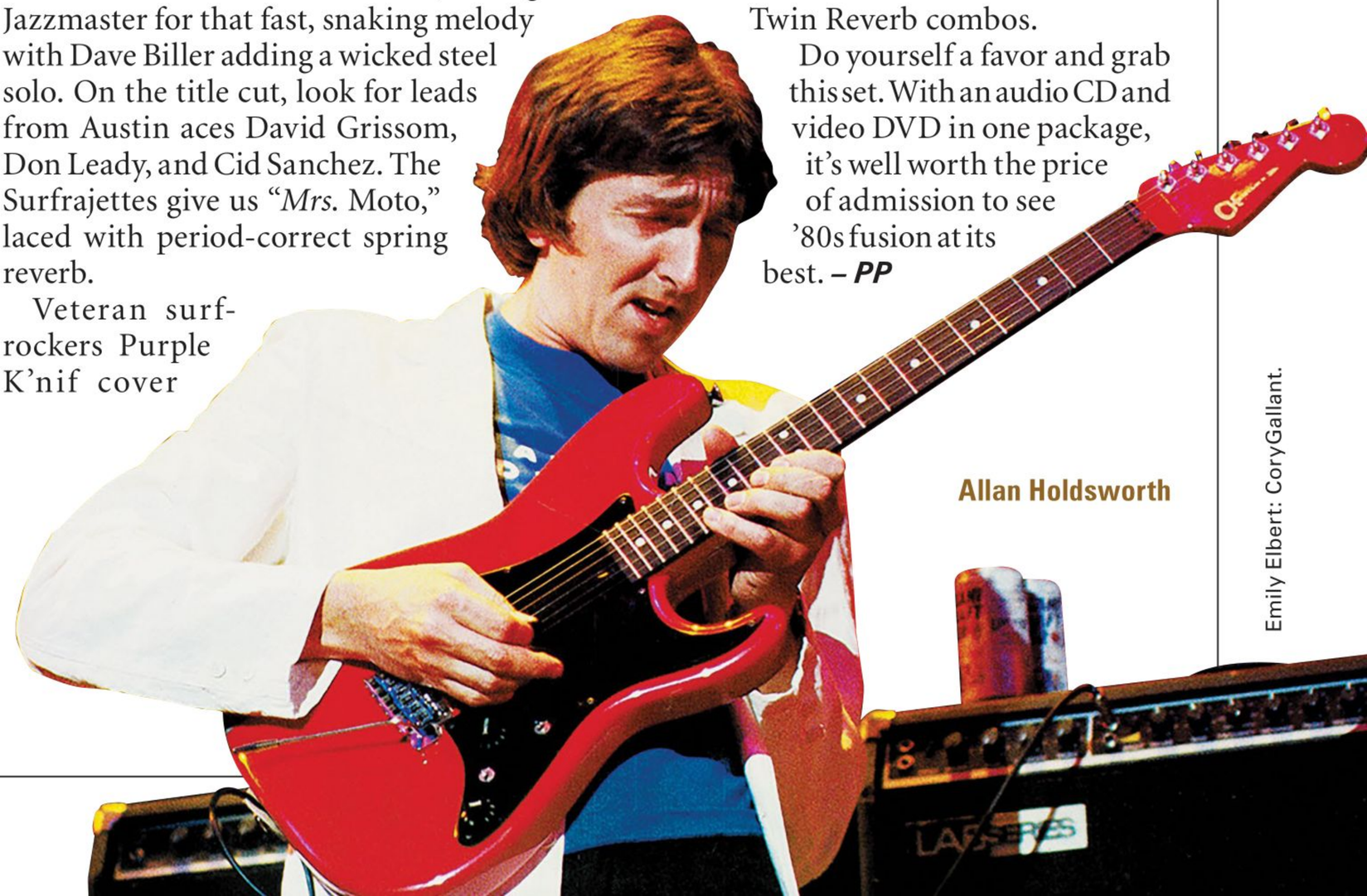
Allan Holdsworth, I.O.U.

Live in Japan 1984

Even 35 years later, it's hard not be blown away by the late Allan Holdsworth and his I.O.U. band in this legendary Japan show. Watch the first few seconds of "White Line," where the 36-year-old guitarist drops in chord arpeggios using six- and seven-fret fingerboard stretches. Surely, if one of the X-Men played guitar, it would be Allan.

"Tokyo Dream" was revolutionary for its day, not that other guitarists weren't tapping notes on the fretboard, but Holdsworth was banging out a full chord melody. The ensuing solo features synapse-frying excursions of legato runs and altered scales, taking the guitar into uncharted waters. "Road Games" is a rock vamp with the gifted Paul Williams on vocals. In one amazing scene, Williams uses his hand to mute the first fret on the guitarist's red Charvel so Allan can tap without ringing overtones. We also get glimpses of Holdsworth's sweet back line of Lab Series L5 and silverface Fender Twin Reverb combos.

Do yourself a favor and grab this set. With an audio CD and video DVD in one package, it's well worth the price of admission to see '80s fusion at its best. – ***PP***



Allan Holdsworth

Emily Elbert: CoryGallant.

Emily Elbert

We Who Believe in Freedom

You could spend all day trying to categorize Emily Elbert; genres like singer/songwriter, folk-rock, R&B, and adult alternative come to mind, but none cover her range. She's a soul singer and fantastic guitarist for whom the groove is sacred. This album contains many social-justice messages about the challenges of living the 21st century, covered in originals like "The Healing" and "Holy War."

While the focus is on her voice and powerful lyrics, guitarists should key into Elbert's deep rhythm chops. Her unaccompanied version of Marvin Gaye's "What's Goin' On" displays studio-grade fills and glorious double-stop licks. The fact that she can deliver a stunning vocal over this complex guitar work is all the more remarkable. She prefers semi-hollowbodies and a reverby tone with a splash of tremolo, heard well on "Ella's Song." Her ballad version of "Turn, Turn, Turn" is rapturous, with fingerpicking under the vocal harmonies before segueing into Times They Are A-Changing" and "We Shall Overcome."

All told, Elbert is the kind of artist in short supply these days – a soul-stirring singer, composer, and guitarist that exceeds expectations. One hopes her career will continue to blossom. ***– PP***

Bobby Broom and the Organi-Sation

Soul Fingers

Veteran jazz guitarist Bobby Broom's latest is a tasty celebration of songs usually considered rock, but in an organ-trio setting where Broom's group gives them a swinging, bluesy treatment.

Hip arrangements abound; Broom takes advantage of the fact the Beatles' "Come Together" is the perfect vehicle for bluesy playing and hard swinging. Same goes for a version of Michael Jackson's "I Can't Help It" that showcases Broom's ability to sit in a swinging pocket and hit the melody perfectly, then take off on a solo flight that lets him expound on that melody.

Tom Allen

He does pull off a couple unexpected cool chestnuts. Bread's "Guitar Man" gets a nice laid-back treatment complete with a gorgeous string arrangement that Broom glides effortlessly over. And Steely Dan's "Do It Again" gets a percolating feel with fine solos from Broom and B-3 player Ben Paterson.

Broom's latest keeps several jazz traditions alive – that of the organ trio and that of turning pop tunes into jazz vehicles. ***– JH***

Tom Allen

T.A.

Like many, singer/guitarist Tom Allen grew up listening to explosive blues-rock, from Hendrix, Cream, and Zeppelin to Foghat, Montrose, and the Pat Travers Band. Those influences – as well as actual past and present members of those bands – appear here on this unapologetic ode to old-school heavy guitar.

Foghat slide ace Bryan Bassett kicks off "Bluesnado" while Allen rips blues-based runs over top. "Obsidian" and "Tie The Fly" are fiery fusion cuts that harken back to Santana and early Journey with saturated leads and tight ensemble work from Tom's sidemen.

On "Oregon Rain," he conjures a fat Al Di Meola tone, while the Fender Rhodes piano solo is a period-correct touch, à la Return to Forever.

Bassett steps back in for "Sick Of Doctors," adding greasy bottleneck, while the band whips up a full-tilt boogie on "Want Your Love" with manic wah work. To prove Allen's love for hard-rock anthems, the closing track, "So Mad," has a butt-kicking riff that alternates with a ghostly vocal section. Finally, Tom drops a scorching wah solo on top – the perfect ending to this high-voltage effort. Don't be surprised if you find yourself waving a lighter in the air and screaming for an encore. ***– PP***

Christophe Astolfi et son quartet

Joue les Inedits de Pierre "Baro" Ferré

Among aficionados of Django Reinhardt's Gypsy jazz, the so-called "be-bop waltzes" crafted by Django's friend and early sideman Baro Ferré hold special fascination for their moody, virtuosic, and idiosyncratic nature. Ferret only released one EP and LP of his masterpieces, in 1966, so the discovery of a cache of further compositions is big news.

Christophe Astolfi is the intrepid sleuth who rounded up these unknown and unrecorded pieces, and this masterful new CD presents them for the first time.

On the Paris scene, Astolfi often plays with Ferret's nephews, Boulou and Elios Ferré. And he has previously released a CD of gorgeous interpretations of classic *bal musette* waltzes, upon which these be-bop waltzes are jazzy developments.

Echoing Baro's bizarre stylings, Astolfi's guitar playing runs the gamut from eccentric and exotic to dark and dangerous. Including acoustic guitar, Hammond B-3, string bass, and drums, the quartet's sound wonderfully re-creates those '66 records.

Among the standouts is a version of Ferret's most famous and dramatic tune, "Panique," in a different arrangement. The band dives into the quirky, finger-twisting melody with the guitarist picking stunning and expressive lines on his Jean-Pierre Favino Selmer-style guitar. The result is a tour de force. ***– MD*** VG

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OLD WOOD

Clifton Guitarworks' Windsor Black & Blue

When builder Cliff Spruill heard from customers asking for "distressed" guitars, he was happy to oblige. Today, his lineup includes hand-crafted instruments with wood rescued from demolished barns, fallen trees, and renovated buildings. The results retain all the cracks, knots, and other sublime imperfections that only time can create.

The Clifton Windsor Black & Blue we received for testing had a maple body with a spalted-hickory top; the maple came from a fallen tree while the hickory was rescued from the side rails of an old flatbed truck. The walnut neck and fingerboard, with a 10" radius and a 25.5" scale length, were sourced from an old attic. The result was a cool steampunk aesthetic bolstered by three Spicer pickups with Alnico V magnets – vintage-style humbucker in the bridge, Strat-style single-coil in the middle, and covered single-coil in the neck. The five-way pickup selector and single Volume and Tone controls were simple but effective. Gotoh tuners and a hardtail bridge completed the cool retro simplicity. Fans of weathered aesthetics would dig the big ol' knot right above the bridge pickup.

In testing, the Windsor exhibited a variety of sounds; plenty of neck warmth was offset by a muscular top-end. Bluesy twang and snap in the two and four positions rescued a serviceable middle pickup. Things heated up in the bridge position. Adding dirt yielded the true goodies as the gain was tempered by smooth maturity and mellifluous complexity. The vintage-style pickups truly complemented the body's cozy resonance.

The Windsor Black & Blue covered a lot of ground, and its unique look imparted a distinctive attitude – a hip-looking axe imbued with a rock-and-roll essence as old as the wood used to build it. – ***Oscar Jordan***

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TUBE-LIKE

Fender's Santa Ana Overdrive

The OD-pedal market is OD'ing with options, but Fender's Santa Ana stompbox offers both bite *and* bark. This pedal can play it smooth, adding just a bit of teeth to your tone, or it can be dialed all the way up to a hairy growl.

The Santa Ana is based on modern field-effects transistor (FET) tech; FETs are unipolar transistors that (in simplified guitarist-speak) basically act more like vacuum tubes than typical bipolar transistors. Plus, they run on higher voltage, enhancing that tube-like tone.

The Santa Ana has two overdrive voices – a wonderful, chimey American sound and a darker Brit tone that's especially sweet in concert with a brighter amp.

With four EQ knobs, there's a wide range of control. Boost can kick up the level to provide scads of gain, way more than a Tube Screamer, for instance. Or it can boost the drive stage, adding full-on aggression to the output volume.

The pedal offers a wealth of other pluses, as well. It's housed in a durable, stage-ready aluminum box and has a quick-open magnetic door for the nine-volt battery. Instead of glow-in-the-dark knobs that never really serve the purpose, the dials have brilliant LED-illuminated indicators. – ***Michael Dregni***

LOOKS ARE DECEIVING

The Schertler Giulia Y

Designed in Switzerland and built in Italy, Schertler amps have a reputation for serious audio engineering, something demonstrated in their compact Giulia Y. It's made for the guitarist who wants to carry a guitar case in one hand and an amp in the other, without compromising sound or features.

The basic unit is a 15-pound combo primarily for acoustic guitarists, though archtop jazzers will appreciate it, too. Measuring 10" x 7" x 11", the Giulia Y is easy to tote but packs a bi-amped 50 watts. Looks can be deceiving.

The Giulia Y is loaded with a 5" woofer and 1" tweeter to create the full-range sound required for acoustic/electrics. The sturdy birch-laminate cab is available in a natural lacquer finish for home use, or in durable gig-worthy pebble anthracite finish and metal grille.

Two channels allow a singer/guitarist to plug a dynamic microphone in one channel and a guitar in the other; the XLR input also offers 10- or 24-volt phantom power (Schertler says the majority of condenser mics work without loss of dynamics. In another scenario, you can plug an acoustic/electric directly into the Giulia Y *and* deploy a mic on the other channel to pick up the warmer body acoustics. The result is a larger, richer acoustic sound.

Price: $688
www.schertler.com

The Giulia Y has a powerful three-band EQ. There's also a Warm low-pass first-order filter that lowers treble range, which can be useful if you have a bright piezo pickup or want to use an electric archtop guitar instead of an acoustic. A one-knob digital reverb adds sweetness, while an Insert jack lets you use a Y cable to bring a compressor or volume pedal into the signal path. Finally, there are two outputs; a Line Level 1/4" jack and an XLR to take signal to the PA, mixer, subwoofer, or recording interface. A Ground Lift toggle near the power switch helps alleviate electrical issues at a gig.

On the job, the 50-watt Giulia Y can fill a small room with superb tone or (via the XLR out) a larger venue of any size with a PA. It's hard not to love a little amp that does a big job, and the Schertler Giulia Y does it elegantly. Highly recommended for the plugged-*in* acoustic guitarist. ***–Pete Prown***

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SHOW YOU THE WAY

Epiphone's Peter Frampton "1964" Texan

Brit rocker Peter Frampton first fell in love with the tone of an Epiphone acoustic when he heard one played by Humble Pie bandmate Steve Marriott. Eventually, he scored his own Epi, a Texan like the one Paul McCartney used to write "Yesterday." Frampton would use his to write "Baby, I Love Your Way" and "Show Me the Way." Accordingly, he has lent his name to this reissue, the "1964" Texan.

This new Texan has a solid spruce top with solid mahogany back and sides, a Faded Vintage Sunburst finish, and tortoise pickguard. The body's bell-like shape suggests a jumbo or dreadnought with sloped shoulders. The mahogany neck has a glued-in joint, parallelogram inlays, and a pau ferro fingerboard sporting a 12" radius (the reverse-belly bridge is also pau ferro). The black headstock has Schaller M6 machine heads, nylon nut, and Peter Frampton's replica signature on the back.

Price: $899 (base)
www.epiphone.com

Acoustically, the Texan isn't loud or boomy, but offers refined tone without any tinny top-end – fingerpickers will appreciate the tonal balance. For electronics, an LR Baggs EAS-VTC pickup system is accessed by hidden Volume and Tone thumbwheels mounted under the soundhole (heads up – Epiphone has a Texan Premium Outfit with a two-pickup Baggs DS-ELE and a hand-signed certificate from Frampton).

For many, the Texan's standout feature will be the neck's 1960s SlimTaper C profile – it's ultra-slim and fits the hand like a glove. Coupled with low action and excellent setup, players will love grabbing this neck, particularly in this era of oversized profiles. Considering Frampton wrote so many songs on a '64 Texan, including the open-G fingerstyle instrumental "Penny For Your Thoughts," this new "1964" seems ideal for songwriters and fingerpickers alike. Dial in the vintage looks, nice tone, and excellent electronics for live work, and the Peter Frampton "1964" Texan proves a fine mid-price acoustic. ***– Pete Prown***

Price: $219
www.lollygaggerfx.com

WOODEN TEETH

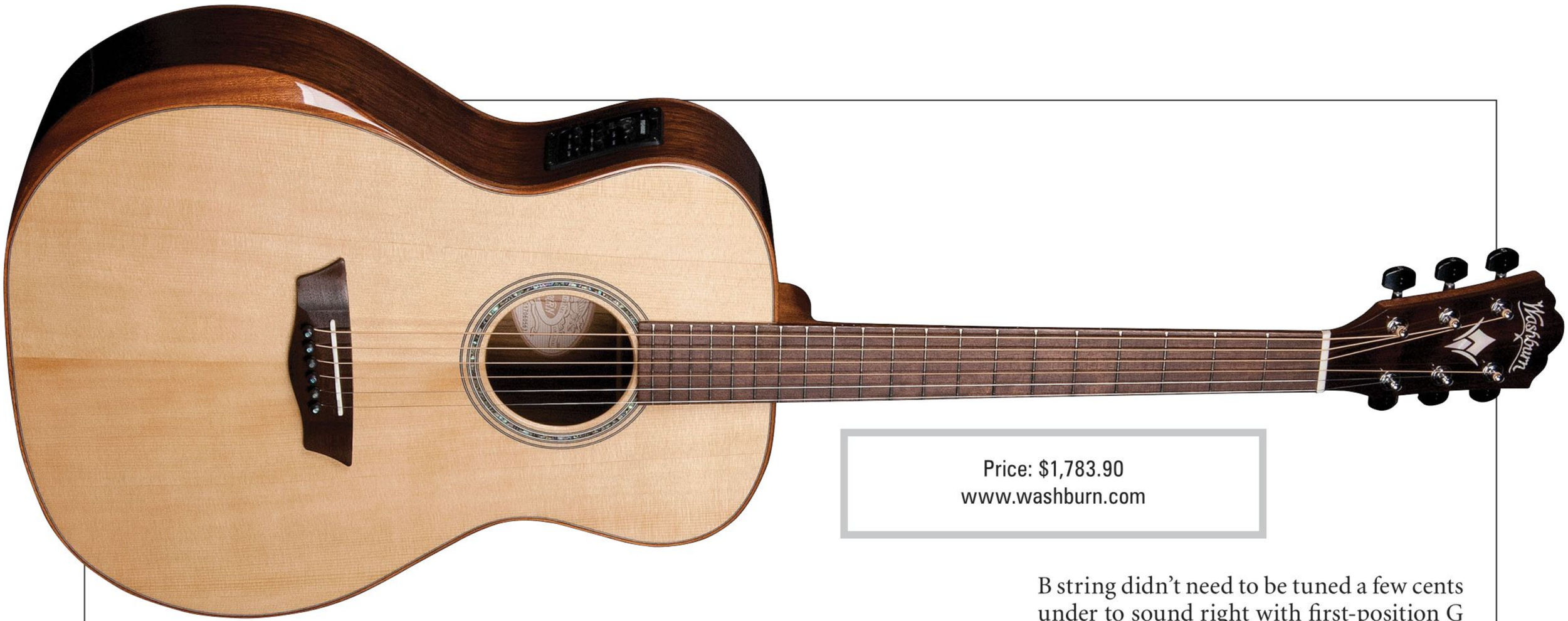
The Lollygagger FX CherryBox Fuzz

Sean and Colette Wright of Lollygagger Fx have taken traditional perceptions of fuzz tones and let their imaginations run amok. The latest addition to the Lollygagger line is the CherryBox Fuzz.

Combining a wooden case with simple, interactive controls, the CherryBox is easy on the eyes. Pairing and stacking two of the Wrights' favorite boost circuits, it also achieves massive saturation like a small combo amp on the brink of explosion. The Sweet knob regulates the amount of fuzz, Tart controls the volume, and Fubar dials in the feedback of the oscillation (there's also a power switch for the Fubar feature). Two toggles affect attenuation for different pickups and the amount of aggro.

The CherryBox is a wickedly versatile beast that runs the gamut from smooth grit to beautifully complex nastiness. It elicits beefy saturation, sputtering growl, or Eric Johnson-style violin tones. It also mimics ring modulation and powers up with an adapter. Adjusting the Attenuation (ATT) toggle in concert with the Oscillation (OSC) toggle acts as an EQ control to sculpt auditory mayhem to taste. A finishing touch can be artfully applied by manipulating your guitar's Volume control.

The Lollygagger Fx CherryBox Fuzz offers a lot of mileage and a handsome package – from dirty boost to sonic obliteration to fun oscillation effects that will delight friends and frighten children. ***– Oscar Jordan***



Price: $1,783.90
www.washburn.com

COMFY AND CLEAN

The Washburn G700SWE

Washburn's history dates back to the late 1800s, and some of its current offerings like the 1939 Solo Deluxe I are re-creations of older designs. Others, like the G700SWE, offer a combination of vintage and modern features.

The first all-solid-wood design in Washburn's Comfort Series, the G700SWE's grand-auditorium body has a torrefied sitka spruce soundboard with solid African ovangkol. Like all in the series, it has an ergonomic bevel on its lower bass bout. Other touches include Graph Tech tuners with ratios ranging from 12:1 to 39:1. The G700SWE also has a Fishman blend pickup system that includes a tuner, three channels of EQ, notch filter, phase reversal, and mic blending. The neck has a satin finish, ebony fretboard, bone nut, and a two-way truss rod.

Unlike many guitars in the mid-price range, the G700SWE was well setup from the factory, with no need to lower the action at the nut or the bridge. Too often these days, you can expect to pay a luthier for a decent setup when ordering online, but Washburn factory setups are typically so good that, unless you have very particular requirements, you'll find it good to go right out of the box. Intonation was also better than usually seen on many flat-tops – the B string didn't need to be tuned a few cents under to sound right with first-position G chords; this is also atypical of guitars in this price range.

The sound of the G700SWE was impressive. Not only did it produce a lot of volume when pushed, but it did not get muddy when driven especially hard. Also, due to its excellent intonation, the sustain and harmonically rich growl produced from the G700SWE are reminiscent of a more-mature instrument. Its sustain deserves special notice, offering a rare clarity and cleanliness to its "fade" that could be attributed to its excellent intonation eliminating beat frequencies that limit sustain.

Plugged in, the G700SWE delivered a clean, flexible sound with a range of natural tones through solidstate and tube-hybrid amps. The phase and notch filters helped smooth low-mid humps, the built-in tuner is a nice touch, and the mic blend helps dial-in the right mix from each pickup. – ***Steven Stone***

GEARIN' UP

PETERSON STROBOSTOMP HD
The Peterson StroboStomp HD has an LCD-based display with user-selectable preset colors. Other features include true-bypass mode, pop-less switching, and buffered output.

REVEREND GREG KOCH GRISTLEMASTER
Reverend Guitars' Greg Koch Gristlemaster has a chambered body with raised center ridge, Fishman Greg Koch Gristle-Tone pickups, compound-radius maple neck, and a Wilkinson Classic bridge with staggered brass saddles and steel baseplate.

SUPRO BLUES KING 12
The Supro Blues King 12 is a Class A/15-watt 1x12 combo with footswitchable boost and gain, analog spring reverb, effects loop, line out, and custom speaker. It uses a 6L6 power tube.

BLUE MOOD

The Ibanez AFC155

Twenty years ago, you'd never have imagined so many guitarists would one day dig fat archtops. The AFC155 is Ibanez's contemporary approach to the big-body concept.

Apart from the eye-popping Jet Burst Blue finish and gold hardware, the AFC155 has a spruce top on flamed-maple back and sides, with tasteful, unbound edges. Part of the appeal is that almost everything over that spruce piece is "floating," including spry mini-humbucker pickups, pickguard, and wood-covered VT14 tailpiece, allowing maximum resonance of the top. It's an old-school design touch you don't see much anymore. The über-fast neck is a three-piece laminate of nyatoh wood and maple with a 20-fret ebony fretboard, large headstock, and black-capped tuners. Side-positioned mother-of-pearl markers on the fingerboard are another tasty detail.

The AFC155 comes with flatwound strings, per jazz tradition, but they're light-gauge, to appeal to both rock and jazz players; a heavier set of flatwounds would achieve a classic big-box sound.

Price: $999
www.ibanez.com

The passive Alnico Magic Touch-Mini humbuckers provide the right combination of brightness and warmth in the neck position. For optimum tone, bop players often roll off the Tone control at least half-way, a technique that sounded on-the-money here, as well.

Ibanez knows rock players are likely to pick up this guitar and, make no mistake, the bridge pickup handles overdrive like a champ – think Pete Townshend, Ted Nugent, or Rik Emmett heavy archtop tones.

Plugged in, players will dig the AFC155's super-fast neck and low action, another Ibanez trademark. With stellar looks, versatility, good tones, and an attractive price tag, the ultra-modern AFC155 is a serious contender for your archtop buck – with plenty of bang. ***– Pete Prown***

Price: $249.99
www.ramblefx.com

FIVE IN ONE

The Ramble FX Kismet

Need to sate the compulsion to add five more distortion pedals to an already crowded pedalboard? Ramble FX has you covered.

The Kismet is a programmable distortion pedal with analog circuitry. Digitally controlled, it uses progressive diode clippings, which offer a range of gain and four memory positions that can be accessed with the footswitch. Controls include Volume, Gain, Bass, Mids, and Treble, while three toggle switches allow you to cycle through presets, save your settings, and affect the sweep of your expression pedal.

Guitarists can save any combination of settings with an additional expression pedal. If that's not enough, MIDI support expands the Kismet's memory to 100 positions and will take direct control of all settings and footswitches. The Kismet is relay-based true-bypass, takes a nine-volt adapter, and due to its expansive nature saves a lot of real estate on a pedalboard.

Super-malleable gain can be sculpted, tweaked, and saved, allowing you to create multiple guitar tones even within songs. The distortion is rich and leans toward bright and punchy, but can be tweaked for molten metal solos or rootsy rhythm work.

For musicians who need a variety of dirty tones, the Kismet is an intuitive tool offering great textures and ease of use for the performing guitarist. ***– Oscar Jordan*** VG

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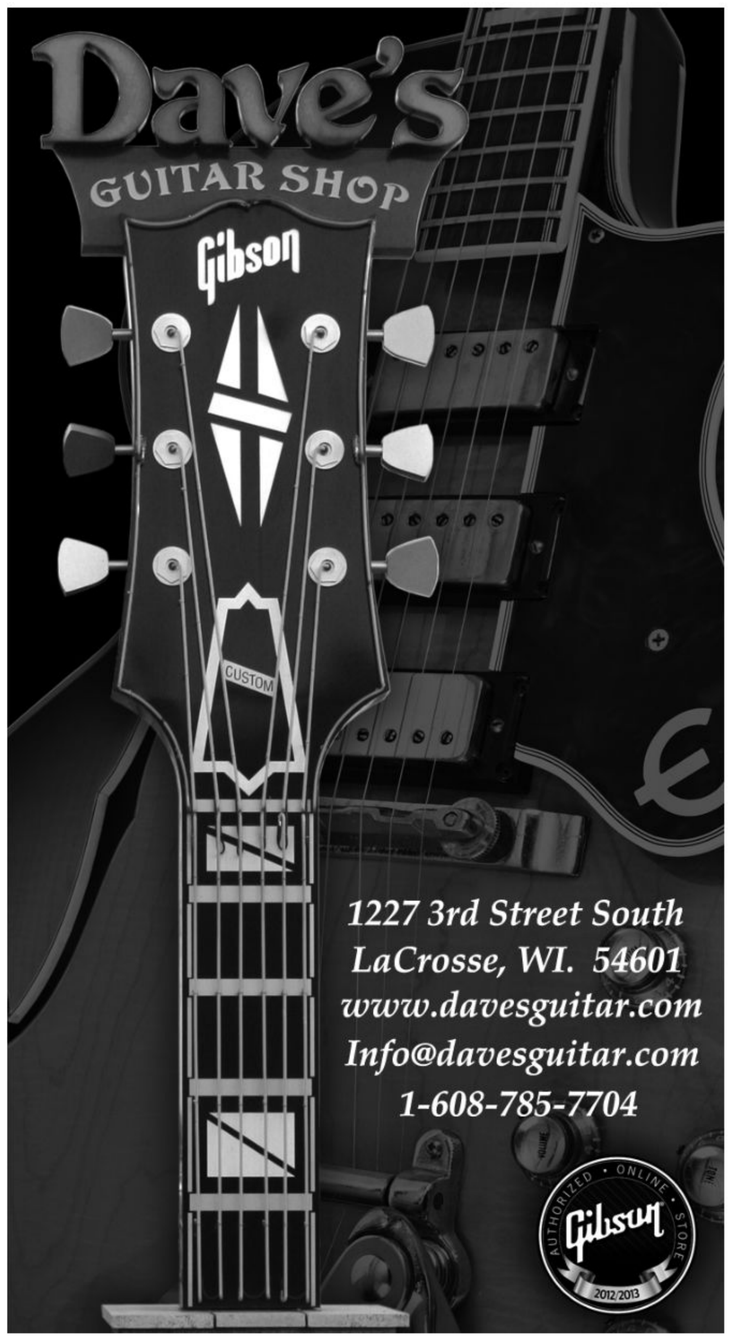
Composite Acoustics OXE, 2009, acoustic electric, EC, GB $1250
Edgar Monch Classical, 1954, rosewood, spruce, VGC, HSC $4995
Epiphone B4 Acoustic Double Bass, 1960-61, VGC, GB $1795
Fender Mustang, 1966, white, replaced switches, VGC-, HSC $1295
Fender Musicmaster, 1958, refin, maple board, VGC, GB $inquire
Gibson CS-336F, 2011, orange burst, flame maple, MC, HSC $3950
Gibson J-15, 2016, natural, walnut sides/back, EC, HSC $1295
Gibson L-50, 1930s, sunburst, round hole, GC, HSC $2195
Goodall Grand Concert, 2017, rosewood/cedar, EC, HSC $4995
Masaru Kohno Model 30, 1976, Braz RW, 660 mm, EC, HSC $5995
Ovation Deacon, 1972-73, early style PU's, VGC+, HSC $1895
PRS Custom 24, 1990, Bonnie Pink, signed by B.Lloyd, MC, HSC $8500
PRS Custom 24 Artist Package, 2012, RW neck, NMC, HSC $4150
PRS Standard, 1994, Surf Green, moon inlays, EC, HSC $2395
Rickenbacker 340MG, 1990, natural, 3 HB PUs, EC, HSC $1295
Rickenbacker 360-12MG, 2005, natural, MC, HSC $1850
Taylor 210ce, 2012, layered RW dread body, EC, GB $695
Taylor 312ce LTD, 2012, Koa sides/back, EC, HSC $1500
Taylor 412ce-N, 2015, nylon string, MC, HSC $1595
Taylor 552ce, 2016, 12 fret, mahogany 12-string, NMC, HSC $1895
Taylor 812ce 12-fret, 2014, First Edition, 14 of 50, VGC+, HSC $2195
Vega C-71 Dual-Tron, 1940s, blond, all original, EC, HSC $2195



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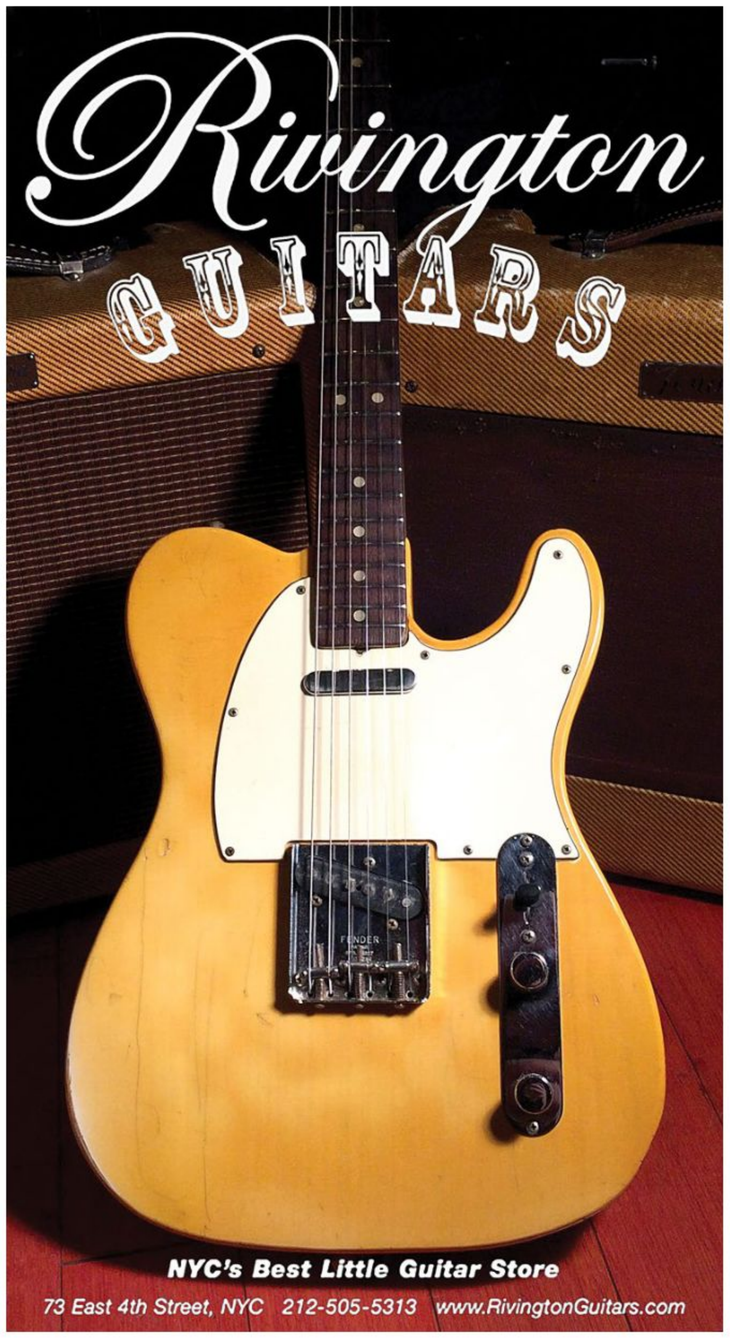

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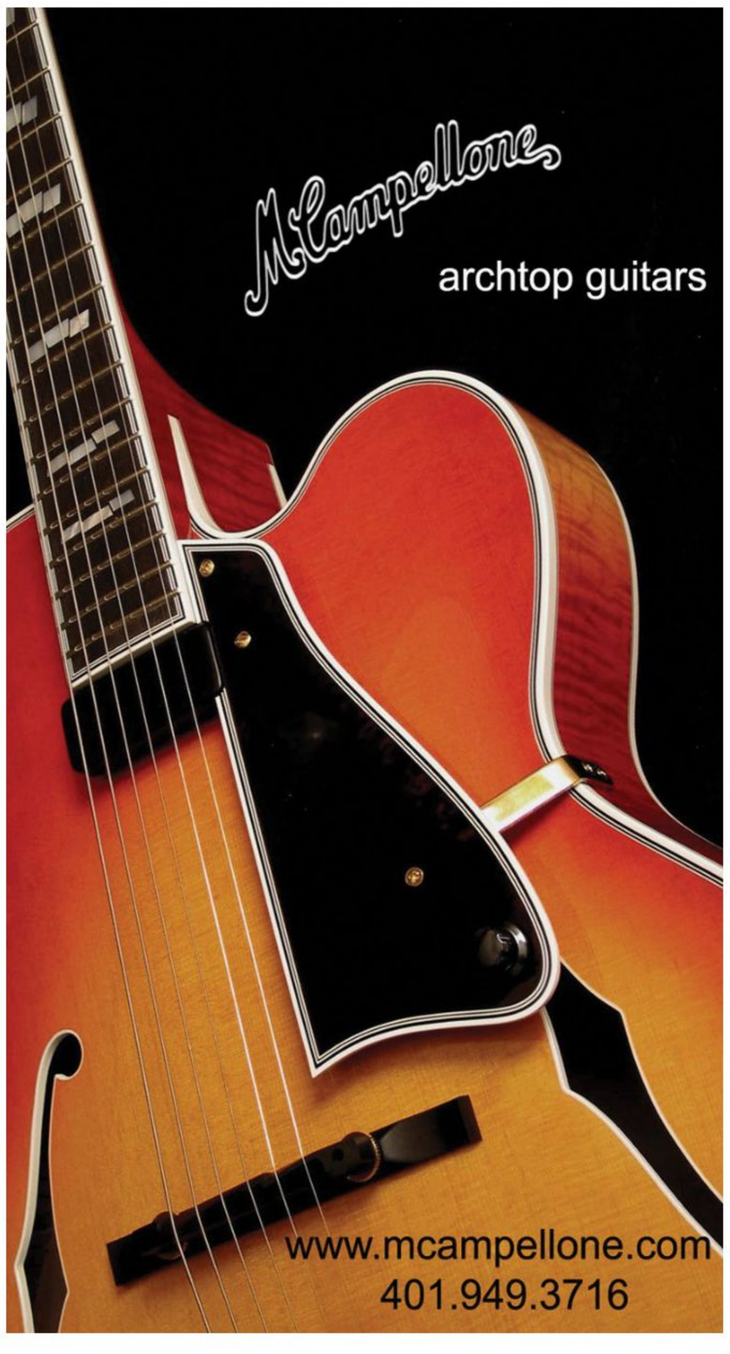

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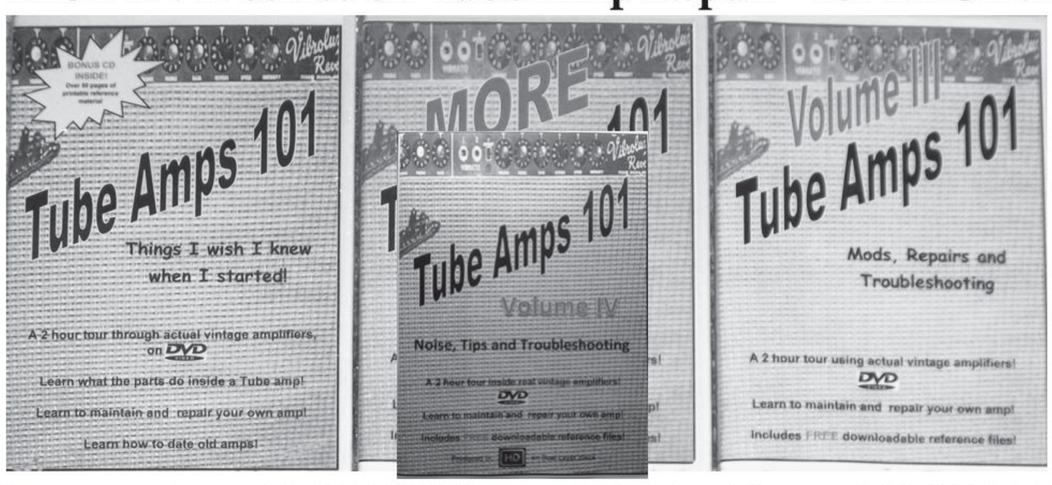

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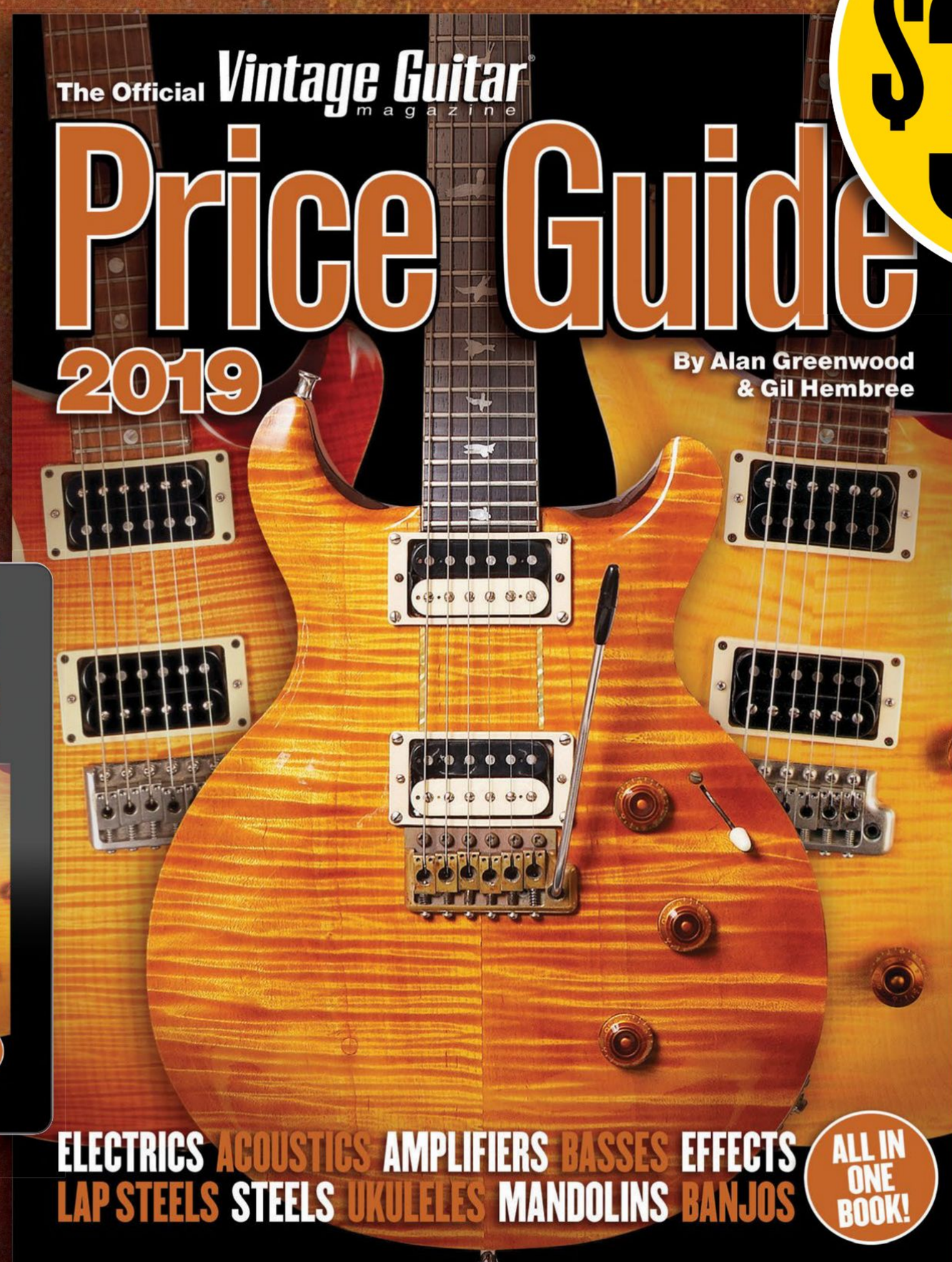

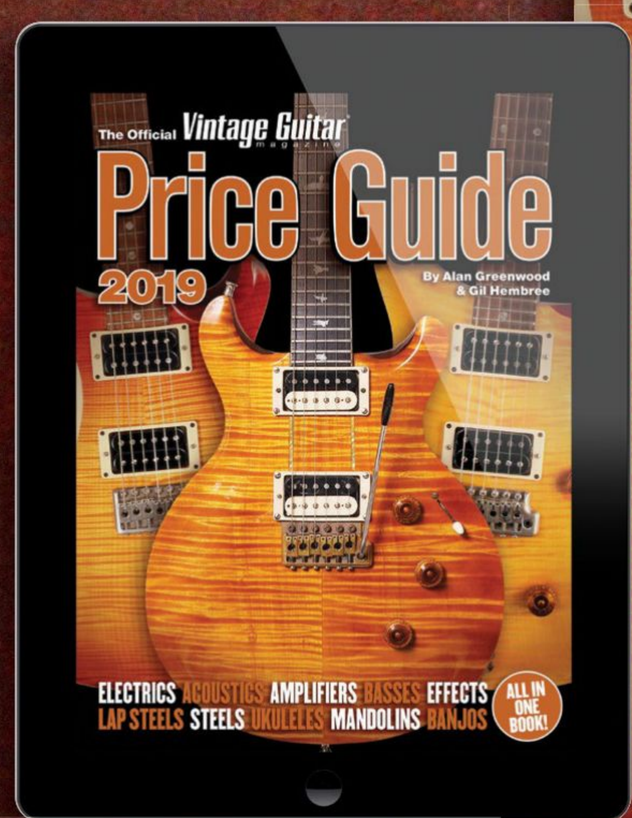

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1) Being a lefty and a Beatles fan puts Paul Swanson in rare company. His inspired collection includes a 2012 Höfner 500/1 (left), '08 Gretsch G6119T Tennessee Rose, reissue Vox Mini Superbeetle amp, and a '14 Epiphone Casino. "Every time I walk into this room, I feel fine!" he said.
2) Dan Lussier especially digs his '83 Gibson Les Paul Standard and '18 Classic Player Plus. He runs them through his 1980 Fender Vibrolux Reverb.
3) A portion of Kris Nocula's collection includes these handsome acoustics. In the top row are an '81 Martin D-12-28, '05 Martin SWOMGT, '02 D-28, '98 D-35, and '17 Ed Sheeran. On the floor is a "moon lute" made by Dan Nguyet, a Martin BCPA4, '74 Gibson J-200, and a '66 Yamaha FG-180.
4) Robert Hirsch sent this look at his "Three Sisters" – a refinished '53 Telecaster, reissue Tele Thinline, and an '07 Suhr Classic T.
5) Steven Robinson has (wisely!) held on to the gigging and recording guitars he's used through the years. Standing from left are his Gibson Les Paul Goldtop '57 reissue, '95 Fender Strat Plus 50th Anniversary, a modded '94 Strat Plus, and Les Paul '58 Plaintop reissue. On the table are another Les Paul Plaintop and an '82 Les Paul Standard.

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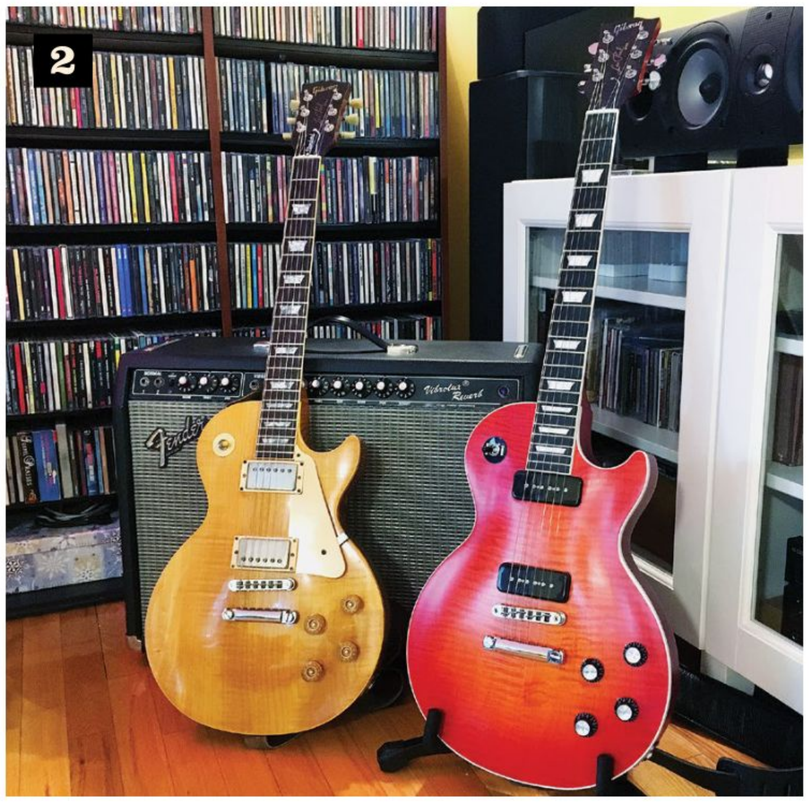
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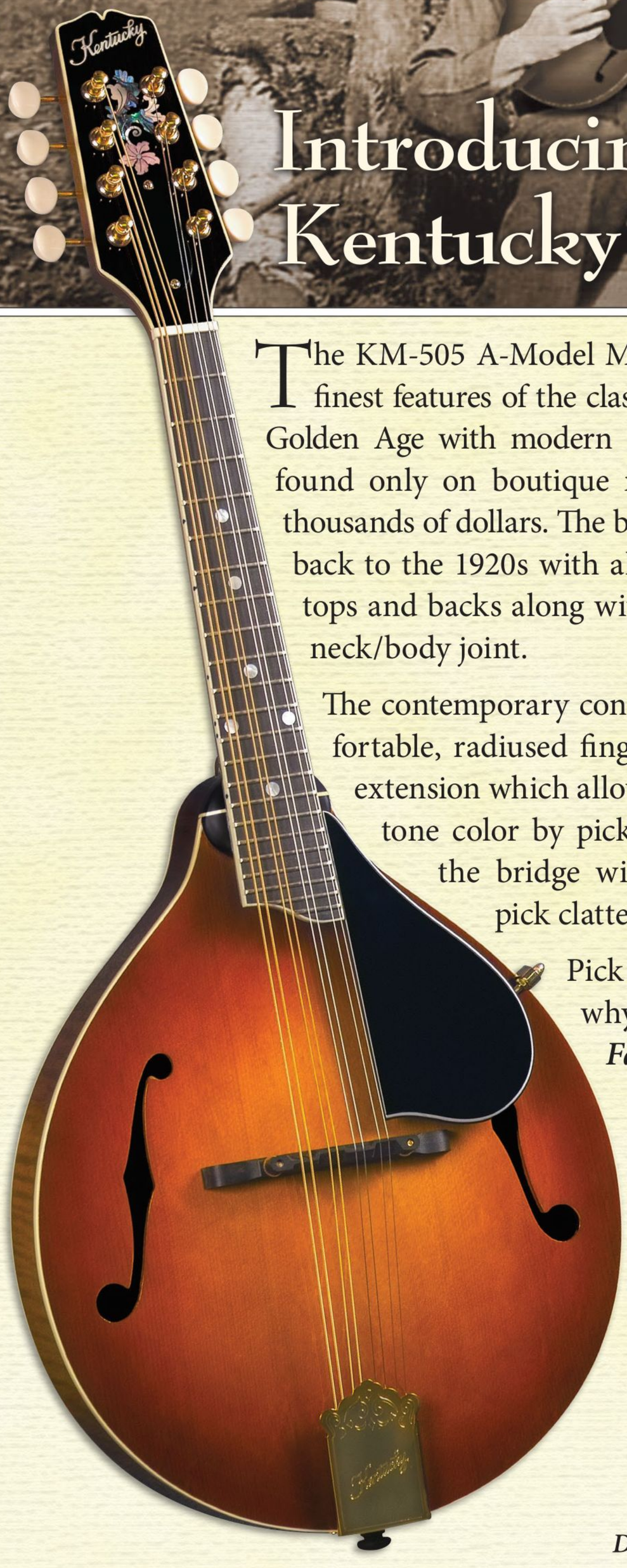

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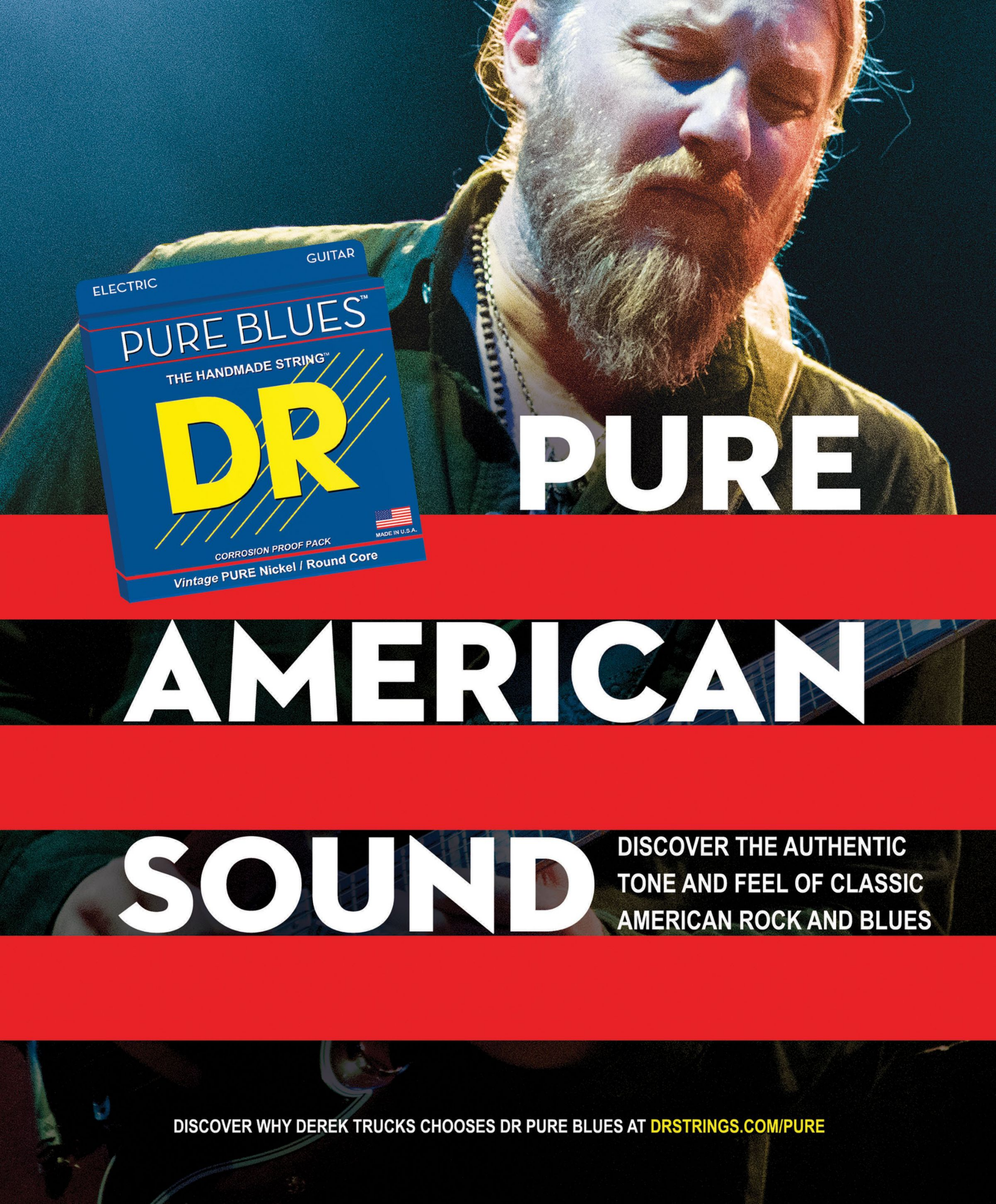
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